

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series, Volume IV.
Whole No. 99.

NEW YORK: SATURDAY, NOVEMBER 20, 1880.

Price Five Cents.

Cards changed as often as desired.

MR. HARRY COURTAINE.
Comedian.
Park Theatre, Baffled Beauty.

MISS ANNIE FOX.
Leading or Juvenile Business.
Address care N. Y. MIRROR.

MR. ALFRED L. SIMPSON.
Musical Director for Opera-Bouffe or
Burlesque. At Liberty. 144 W. 43d St., N. Y.

MISS ADELAIDE FENELON (Cherie).
Leading Business.
At Liberty. Address this office.

MISS ADELAIDE DETCHON.
At Liberty till Oct. 1. At Wallack's season
30-81. Fort Point House, Stockton, Me.

MME. ADELINA MOTTE.
Re-engaged as Ruth in Pirates of Pen-
zance. Season '80-81. Address N. Y. MIRROR.

MISS ALICE CHANDOS.
Soubrette and Ingenue.
Address N. Y. MIRROR.

MISS AMY NORTHCOTT.
Annie Graham Combination.
En route.

MISS AUGUSTA CHAMBRES.
With Fred Wren's Funny Few.
Season 1880-81.

MISS AGNES HERNDON.
At Liberty. For starring engagements
or important leading parts in City Theatres.

Mlle. BELLE GIRARD.
With Tagliapietra's Italian Opera Co.
Address N. Y. MIRROR.

MISS BERTHA WELBY.
At rest for Summer.
Address MIRROR office.

MR. LEO COOPER.
Scott-Siddons.
Season 1880-81.

MR. C. C. REEVE.
Treasurer Niblo's Garden Theatre.
J. H. Haverly, Proprietor and Manager.

MR. C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

MR. C. G. CRAIG.
Stage Manager and Leading Heavy Support
Charlotte Thompson. Address MIRROR.

MR. CHARLES HARKINSON.
Address MIRROR office.

MR. CHARLES H. KIDDER.
Light Comedian, South Broad St. Theatre.
Address MIRROR office.

MR. DONALD HAROLD.
Baritone and Comedian.
Address MIRROR office.

MR. DE LOSS KING.
With
Holland's Our Gentlemen Friends Co.

MISS ELEANOR READE.
Juvenile Business.
At Liberty. Address MIRROR office.

MR. E. M. HOLLAND.
As the Judge in the Danlites.
Sadlers Wells Theatre, London, England.

MR. EDWIN F. THORNE.
Address Agencies.

MR. ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London.

MISS EMMA BUTLER.
Boys, Walking Ladies, or Juveniles.
At Liberty. Address SIMMONDS & BROWN.

MR. ED. P. WILKS.
Daly's Theatre.
Address this office.

MR. E. M. SMITH.
Re-engaged at Daly's Theatre.
Season of 18-8-81.

MR. EDWIN PRICE.
Fanny Davenport Comb.
Address this office.

MR. E. H. STEPHENS.
CHARLOTTE THOMPSON
COMBINATION

MISS BEATRICE STRAFFORD.
Leading Emotional Actress.
Address this office.

MISS ALICE G. SHERWOOD.
Blanche De Nevers, Duke's Motto.
Niblo's, Oct. 11.

MISS ETHEL LYNTON.
Prima Donna Soprano.
Comet Opera. Address this office.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MR. FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates
of Penzance, Co. C. Room 27, Cooper Institute.

MR. F. S. HARTSHORN.
Capt. Grant, in The Voyagers.
Boston Theatre.

MR. F. D. HILDRETH.
Treasurer Tony Denier's Tickled; or,
Humpty Dumpty Newly Hatched.

MR. FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDINER, or this office.

MR. FRANK HAYDEN.
Primo-tenore. Can be engaged for Fat-
initza, Boccaccio, Chimes. MIRROR office.

MISS FANNY McNEIL.
Address care this office.

MR. GEORGE S. ROBINSON.
Capt. Warmstree in Two Nights in Rome.
Season 1880-81.

MR. GEORGE MORTON.
Leading Dramatic Actor.
Address New York MIRROR.

MR. GEORGE L. SMITH.
At Liberty.
Address Haverly's Niblo's Garden.

MR. GEORGE CONWAY.
Wallack's Theatre.

MR. MYRON CALICE.
With Jarrett & Rice's Fun on the Bristol
Address this office.

MISS AMY GORDON.
Prima Donna Soprano. C. H. Drew's
Comic Opera.

MR. CHARLES J. THOMAS.
Walking Gent.
Address this office.

MR. GEORGE C. DAVENPORT.
Minnie Palmer's Boarding-School.
Address care MIRROR.

MR. GEORGE MORDAUNT.
Jane Coombs' company 1880-81.
Care C. R. GARDINER.

MR. GEORGE S. WOODWARD.
As the Major in Kit.
With F. S. Chanfrau. Season 1880-81.

MR. GEORGE E. OWEN.
General Business Agent Thayer, Smith &
Moulton's Eastern Circuit, season of 1880-81.

MESSRS. HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre.

MR. HARRY J. BRAHAM.
Leader of Orchestra.
Rice's Evangeline Company.

MISS HELENE ADELL.
Leading Business.
At Liberty. Address MIRROR.

MR. HARRY D. GRAHAME.
Re-engaged for Season 1880-81.
With Oliver Deane Byron.

MISS HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Address MIRROR.

MR. JOHN W. ARCHER.
As Tyson, with John A. Stevens' Combi-
nation. Season 1880-81.

MR. JOHN J. LEONARD.
Leading Business.
Disengaged Season 80-81.

MISS JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 15th Street, N. Y.

MR. JACQUES KRUGER.
Comedian and Stage Manager.
Willie Edouin's Sparks Co.

MISS KATE CASTLETON.
With Jarrett & Rice's Fun on the
Bristol. Address this office.

MISS LEONA MOSS.
At Liberty.
Address care MIRROR.

MR. LESLIE GOSSIN.
Leading support to Annie Ward Tif-
fany 1880-81. Care C. R. GARDINER.

MR. LOUIS H. HAYWOOD.
Academy of Music, St. Johns.
Season '80-81.

MR. HENRY LEE.
Leading Support.
Fanny Davenport.

MISS LIZZIE WALDRO.
Juveniles.
Leadville, Col.

MISS LIZZIE McCALL.
Address Agents or N. Y. MIRROR.

MR. W. S. MULLALY.
Musical Director,
San Francisco Minstrels, N. Y.

MISS LILLIE GLOVER.
Leading Business.
Address 27 Linden Park, Boston, Highlands.

MR. MAURICE STRAFFORD.
Boston Museum.
Season 1880-81.

MR. MARCUS MORIARTY.
Leading man Gulick-Blaisdell Nip
and Tuck combination. 1880-81.

MISS MARION LESTER.
Leading Juvenile, Gulick-Blaisdell
Nip and Tuck combination. 1880-81.

MISS LAURA DON.
Leaving.
Address this office.

MR. HARRY MACK.
Posy Pentland in My Partner.
Season 1880-81. Business Manager Academy of Music.
St. Johns, N. Y.

MISS SADIE BIGELOW.
With Miss Minnie Palmer's Boarding
School combination. Season 1880-81.

MISS MINNIE PALMER.
Address this office.

MISS MARIE GORDON.
Permanent Address.
Victoria Hotel, N. Y.

MISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

MISS MINNIE VINING.
Wallack's Theatre.
Address EUGENE H. KENNEDY, 481 Eighth Av.

MISS LILLIAN DE GARMO.
Dramatic Reader and Elocutionist. Ad-
dress TILLOTSON & FELL, Bloomington, Ill.

MISS JOSIE LOANE.
Manageress of Academy of Music.
St. Johns, N. Y.

MISS ANNIE WAKEMAN.
Leading Business. At Liberty.
Address Agent, or 148 W. Sixteenth st.

MR. AND MRS. FELIX MORRIS.
(Florence Wood.) Comedian and Sou-
brette. With Fanny Davenport this season.

MRS. LOUISA MORSE.
Posy Pentland in My Partner.
With Aldrich and Parole for Season.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No 1313 Vine street, Philadelphia.

MISS JENNIE YEAMENS.
Engaged with Kralffy Bros.
Season 1880-81.

MISS HATTIE BAKER.
Second Soubrette and Utility. At Liberty.
543 Congress st., Portland, Me. or this office.

MR. F. P. LAWRENCE.
Tenor.
Address MIRROR.

Mlle. BLANCHE CORELLI.
Prima-Donna Assoluta.
Address N. Y. MIRROR.

MRS. CHARLES POOLE.
Disengaged for Season 1880-81.
Address Agents or N. Y. MIRROR.

MISS FANNY WRIGHT.
Instructor Stage Dancing. Address
Gardiner, or (by letter) to 88 W. 51st street.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At
Liberty. Address 31 Lafayette Place, N. Y.

MISS ANNIE EGBERT.
Late with Arabian Night Co.
Address care agents or MIRROR office.

MISS MARION D'ARCY.
Juveniles and Neat Soubrettes.
At Liberty. Address Agents

MR. OGDEN STEVENS.
Leading Man Coliseum Opera House,
Cincinnati, O.

MR. PHILIP BECK.
Theatre Royal, Drury Lane,
London, Eng.

MR. RAYMOND HOLMES.
Annie Graham Combination.
Stage Manager. En route.

MISS ROSE ADRIAN.
Soubrettes and Boy Characters.
Address care Dramatic Agents

MISS REGINA DACE.
Juveniles.
Address Agents.

MR. RUSSELL BASSETT.
Fix the Detective.
Kralffy's Around the World. Niblo's.

MISS ROSE CHAPPELLE.
Contralto. D'Oyly Carte's Opera co.
Season 1880-81. Address N. Y. MIRROR.

MR. SEDLEY BROWN.
Light Comedy and Walking Gentleman.
At Liberty.

MISS SARA LASCELLES.
At liberty.
Permanent business address. Mirror Office.

MISS SYDNEY COWELL.
Season 1880-81.
Madison Square Theatre, N. Y.

MISS SALLIE REBER.
Prima Donna Soprano. Pirates of Pen-
zance Co. Address N. Y. MIRROR.

MR. THOMAS WHIFFIN.
Comedian.
Madison Square Theatre, N. Y.

MR. W. D. MARKS.
Pirate King. D'Oyly Carte's Co.
En Route. Address 302 E. Ninth Street.

MR. WILLIAM F. CLIFTON.
Juveniles. Disengaged for season of
1880-81. Box 28 Wright's Grove, Chicago.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR office.

MISS JEAN BURNSIDE.
Leading Roles.
Madison Square Theatre, Season 80-81.

MISS CASSIE TROY.
Season 1880-81.
M'iss Combination.

MISS BESSIE BYRNE.
As Helen, in The Hunchback.
With N. Y. Dramatic Alliance. En route.

MISS HATTIE RICHARDSON.
With Blanche Roosevelt's Opera Co.
Union Square Theatre, N. Y.

MISS ANNIE MORTIMER.
Re-engaged with Maggie Mitchell's Co.
Season 1880-81.

MISS ELMA DELARO.
Address.
327 West 29th Street, N. Y.

MR. ARTHUR W. GREGORY.
Uncle Tom with Bial and Draper.
Lock Box 308. Suspension Bridge, N. Y.

MISS CARRIE McHENRY.
With Sol Smith Russell's Company.
Season 1880-81.

MR. CHARLES ROCKWELL.
With Sol Smith Russell's Company.
Season 1880-81.

MISS ANNIE D. WARE.
Engaged season 1880-81.
Address Agents, or 348 S. 11th avenue, N. Y.

MISS NELLIE PECK.
Widow Belinda Jenkins.
With Haverly's New Widow Bedott comb.

MR. W. L. BOWRON.
Musical Director.
Haverly's Fifth Avenue Theatre.



FREDERIC DE BELLEVILLE.

MR. HARRY SELLERS.
Re-engaged with Buffalo Bill.
Season of 1880 and 1881.

MISS IDA COLLINS.
Singing or Walking Ladies.
Address care of C. R. GARDINER.

MISS IDA E. WHITING.
Soubrettes and Burlesque.
Address 140 Bridgman street, Providence, R.I.

MR. JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

MISS JULIA BLAKE.
Leading or Juvenile Business.
Address Dramatic Agents.

MR. J. WINSTON MURRAY.
With Joseph Murphy. Season 1879-80.
Address care this office.

MR. HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. Address this office.

MR. FRANK WILLIAMS.
Address Agents or N. Y. MIRROR.

MISS HELEN A. TRACY.
Engaged with Kralffy's Around
the World Co., Niblo's Garden.

MR. HARRY IRVING.
Irish Comedy.
Care C. R. GARDINER, 12 Union Square.

MISS LINA TETTENBORN.
With Tony Pastor's Comb.
Address this office.

MISS LOUISE DICKSON.
Engaged Season 80-81 with
"Gentleman from Nevada."

MISS LOUISE FILMORE.
Comedy, Drama or Character.
Address Agents.

MISS LOUISE DEMPSEY.
Leading Business.
MIRROR Office.

MISS LIZZIE PRICE.
Leading. Disengaged.
Address this office.

MR. LEONARD S. OUTRAM.
Having concluded one week's special
engagement as Phineas Fogg, at liberty. Agts.

MRS. E. B. HOLMES.
At Liberty.
Address Agents or N. Y. MIRROR.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. Last ses-
son with Haverly. 1085 Fulton Ave., Brooklyn.

MR. MARK SMITH.
Baritone
Jarrett's Cinderella Combination.

Mlle. ELISE KRUGER.
Premier Danseuse Assoluta.
Address this office.

MISS MEROE CHARLES.
At Liberty.
Address Simmonds & Brown.

MISS MINNIE FOSTER.
Topsy, with Anthony & Ellis Comb. 1880.
Address 388 Main Street, Charleston, Mass.

MISS MARIE PRESCOTT.
Address this office.

MR. ORLANDO W. BLAKE.
Comedian. Late with Fanny Davenport.
Address Dramatic Agents

MISS DEAN McCONNELL.
Leading Juvenile, Fanny Davenport co
Season 1880-81.

MISS LOUISE MULDER.
Leading Lady Bartley Campbell's Mat-
rimony company. Season 1880-81.

MISS MARY RICHARDSON.
Walking Ladies.
Address Agents

GOOTY GOOTY ON DER DRAMP.

NUMMER DREI.

Dot's a fine, prancing morning, Sharley, ain't id? Jusd der kind of a day for a man to run round mit money in his hands und bay vat he owes und dank Heaven he vas alive und vell, und aple to made oder beebies habby, doo. Dis vas fine vedder und no misdoos, und dot's der kind of vedder dot makes Managers' hearts shvell ub big like a bull-toad mit glattness, cause dey know boody vell dot "der dake" vill be all righd und der Box sheed vill look healdy. Der Deadrical beensness vas a grade beensness, Sharley, ven you'm making money; bud ven dere vas no draft und der houses vas lighd, den efry von round vas billyous—Managers, Adors und efryvon round from der Leading lady to der broderly man vas away off. Dere vas no beensness in der world vere a man mit sefen hundred dousand dollars kin drob id so soon und so easy like he kin in a deadrical enderbrise, und many "a angel" is vent in und got his head shvelled before he knowed anything about dot. All dot he knowed vas dot he vas gone, und he didn't know vedder he vas shdruck mit lighding or a glup. A goot many on der outside dink dot id vas a glorious ding to be a broderly; bud led me doid you, Sharley, "All dot glidders vas nod German silfer," by a large machordy. You can't sometimes mosd always doid from vere you sid how your bicture vas going to dook.

Dere vas a goot many beebies round a deadre dot der outside world don't know anything about, und de sucksess of a biece debends jusd so much, on dem und der efforts as dot does on der beebie on der shdage. Yes, sirree, der vas a leedle army in efry vell reckuladed deadre dot der dear bupic nefer heard of und don't dream vas in exsaisance. Shdage carbenbers, scene bainders, curdain men, fly men, cloud pushers, gas men, broderly men, vardrope men und vomen, back door keebers und so 4d, back of der house; beensness managers, dressurers, adverting men, ushers, door-keebers, janidors und so 6d, in der frond of der house—den dere's scrup vomen, rads, mice und a hole lod more all mit shdummicks dot's got to be kebd full, no madder vedder der house vas embdy or nod. I dell you, Sharley, a manager is got blendy to do of he vants to got along und made money. Sometimes efryding vas all serene und very leedle drouple—der biece "a hit," der house growled und "shdanding room only" der sign in frond of der door, bud ven dings vas mixed und eferybody vas kicking, den dook my atwice und keeb away from round der frond of der shdore. Of you don't your name vill be Dennis und you voodn't got a invadashon to der biece.

Dot fine looking gendeel sord of a berson dat jusd bowed to us vas von of der youngesd of our mosd sucksessful medrobolitan managers. Henry Abbey of der Park Deadre und der Deadre on der gornor of Dwendy-dird Shdreed und 6d Afevue. He vas porn, I dink I heard him say, in Akron, Ohio, vere he leefed quide a number of years. I bleef he vas a jeweller—had someding to do mit der beensness anyway—und mate his first abbearence in deadricals as agend or beensness manager for Lotta. He managed her wery sucksessfully for a number of seasons und finally pranced out for himself. He obened der Park ven nopody else vanded id, und efry von of der old shmardy's gived him six weeks to vend proke in. He vas dere yed, all der samey, und I rudder dink his bank account vas quide resbeccable, und he cood, of he vanded to, buy a couble of vindow in Shdeward's shdore, mitoud shrinkng his bocked book efen a leedle bit. He had dree Park Deadres last season, von in New York, von in Bosdon und von in Philadolfy—der von in New York he's kebd, der orders he gafe away. He's now running Sarah Bernhardt, und from der looks of der dermone-der in der box office dot seems as of he vas going to make a den shdrike. I hobe "dot seems" vill come drue, for dere vas no von dot deserts id any bedder den Henry Abbey.

Don't look now; vaid he dill he gids by. Now look. You see dot feller going gross der shdreed mit a fiddy cend—did I said fiddy cend?—I meant den cend seegar in his moud? Vell, dot's Sharley Parsloe, von of der funniest raskells in der world, und a dib-dob feller anyway und efry vay you dook him. He vas a grade faforide all ofer, und vas a poody goot shbecimen of a New York boy. He's been on der shdage efer since he vas knee-high to a shleef-buddon, und he knows der Bromd side from O. B. boud so vell as any of dem. Ven he vas a goot deal shlimmer as he vas now he vas grade in his bood-plack barts und shored many a base-hit in Der Shdreeds of New York, Under der Gaslighd, und bieces of dot nadure. For der basd dree or four seasons he's been dalking broken Shina und vas now at der head of der heab. He made a grade big hit in Der Danides, und vas von of der shdrongeed cards in McKrankins compianshion. Ven Bartley Campbell made My Bardner for Louy Aldrich, Sharley joined his fortunes mit Lou und has been making money by der parrel efer since. Dey vas now blaying ad Haferly's Niplo's Deadre, und dey do say dot ven der glock shdrucks den minutes of eight dey got to shud der doors to keeb der beebies oud.

Gafe him room, Sharley, gafe him blendy room, he vas ondidled to dot, consekervendly he musd'hafe id, so gafe him blendy room. You often heard me shhoke boud Dony, didn't you? Dis vas him; yes, sir, dis vas Dony Pasdor, der noplid Roaming of dem all. Und he vasn't roaming for noding neider. "He's been roaming he's been roaming," for

der basd elefen or eight seasons on der road, making money hand ofer fisd und sending dot home by der vash-tub full for der shildren to blay mit. His name vas familiar like a household vord, und of dere vas a man, voman or shild in any bard of der coundry dot didn't heard boud Dony Pasdor, I vood atwice dem to gid on poard of der first drain und walk to der next town und dook a shquind ad him. You voodn't dink dot he vas efer a glown—a funny olt glown—in der cirgus, und dot he used to durn shlapjacks all ofer der ring, vood you? Vell he vas, bud dot vas before he got so averdapois und before he vent

"In der Bowery, in der Bowery."

Dony vas all righd, Sharley, no madder vere he goes, und der reason he was so shdoud vas, his heard vas so big dot id shvells his body vay oud to made room for id.

Here vas a gendleman, Sharley, dot I gonsider id a honor to shook hands mit for dwo goot und supshdandshial reasons. Von vas: he vas a dorough ardisd, und der oder, he vas a elegant gendleman. Yes, sir; Harry Edwards vas to-day von of der basd exbonends of der dramadic ard on der Amerigan Condinend. He vas grade in many dings, bud too modiad mit it all. Of he had oncy a leedle more "brass" in his combosishon dere vas no dellng vere he voodn't be by dis time. He made his first abbearence in London a goot many years since as Rudolf, in Werner, und shordly adfer blayed Oliver, in As You Like Dot, to Walter Montgomery's Orlando, und Toole's Touchshdone. He vas a efen, quied, effeefide adcor, und vas remarkaple for his versadilidy. He vas grade in Mercutio, Mark Andony, Shylock und Beau Farintosh. His Sir Andony Apolude, Sir Peder Deazle und Jacques vas excellend. I vood imadgine dot of he vood dook dime to shdudy him mit a goot deal of care, dot he cood blay Faladaff almost so vell like der lade J. H. Hackett. He cood dook a hack ad id anyway. He vas a grade endomologiad doo, Sharley, und dey say he knows 329 vays to kill a fly mitoud hurding him. He's got an aquarium in his house loaded up to der muzzle mit all kinde of dead bugs, red bugs und bed-bugs. How ub vas dot for high?

FROM THE OTHER SIDE.

Mr. Irving made an innovation upon the old order of things theatrical in London by his arrangement to play, in the first fortnight in November, the Corsican Brothers eight times a week at the Lyceum Theatre.

Adelina Patti and Signor Nicolini arrived recently in Berlin to give a series of operatic performances. From Berlin they go to make a tour through the principal German cities. In Hamburg Patti will receive more than \$2,250 for each performance.

Edmund Yates says in the London World of Nov. 3: "I hear that the English Opera Burlesque Company, which recently left Liverpool for New York with Mme. Dolaro, proved a dismal failure on the other side. Why are managers so infatuated as to send out a troop of pretty chorus singers who have no idea of acting, and imagine our American cousins will flock to see them? The value of beauty and legs in the theatrical market should have been discounted ere this."

M. Paul Deroulede's new tragedy, La Moabite, created a great sensation at its reading in the rooms of Mme. Edmond Adam, the directress of the Nouvelle Revue. The plot is religious, and is treated in vigorous style and with strong language. The play had been accepted at the Français, and was about to be put in rehearsal when the manager informed M. Deroulede that the work must be postponed, whereupon he instantly withdrew it from the Français.

La Belle Lurette which has just been brought out at the Theatre de la Renaissance, Paris, is one of Offenbach's two posthumous works, and having been composed for the stage on which his most formidable rival has reigned so long supreme, it has attracted more notice than any light musical production of the year. The overture has been mainly written by M. Leo Delibes. The score of Offenbach's other posthumous work, Les Contes d'Hoffmann, which is destined for the Opera Comique, has been purchased for \$20,000 by MM. Chouders, the publishers.

Arthur Sullivan expressly disclaims the idea that The Martyr of Antioch, which was produced recently at the Leeds Festival, is a mere cantata. It is, he says, a sacred musical drama, whose plot is founded on the story of the "sacred virgin princess, Margarita," as told by Dean Milman, with very considerable alterations of both text and story by Mr. W. S. Gilbert. It consists of a series of four scenes in the life of the martyr, bound together by no special tie, but each separate and distinct in itself. The scene is laid in the interior of the Temple of Apollo at Antioch, in Syria.

The jubilee performances at the Comedie Francaise in commemoration of the two hundredth anniversary of the foundation of the establishment proved an extraordinary success. The theatre was so crammed every night that, literally, not a seat was empty. The programme, which was changed every evening, was strictly carried out, except on one evening when Racine's Britannicus had to be substituted for his Iphigenie. On the 28th the Ecole des Femmes was given, with M. Got and M. Delaunay in the principal characters. Moliere's famous comedy was followed by his one act fantastic trifle called L'Impromptu de Versailles, wherein the actor-poet has represented himself, surrounded by his troupe, rehearsing a new piece. The Impromptu has never been acted since Moliere's death but twice, on which occasions the celebrated Samson assumed the part of the dramatist. The character is now sustained by M. Coquelin, while all the ladies of the troupe, exquisitely costumed, took part in the piece. The evening's entertainment wound up by M. Got's recitation of verses for the occasion by M. Coppe. The jubilee was brought to a close by a gala performance of the Bourgeois Gentilhomme.

—George S. Robinson has withdrawn from the Two Nights in Rome party, and together with his wife, Florence Robinson has joined the M'has combination, playing respectively the schoolmaster and Mrs. Smith.

THE WORLD'S METROPOLIS.

LONDON, NOV. 3, 1880.

It is somewhat unfortunate particularly for the impresario himself that Mr. Armit's Winter season of Opera has so far produced rather a disappointing series of performances. The new opera manager, entered upon his first responsible term with the very cordial good wishes of all those whose interests did not happen to clash with his, and it only remained to consolidate this good will by putting forward attractive programmes, with the advantage of capable support. In the very first item, however, he has failed, for so far the only operas mounted have been of the over familiar school which includes Lucia, Sonnambula, and La Favorita, with, by way of a contemporary opera, Carmen, and as a special attraction, Norma. The greatest hit, individually, has been that made by the ever popular and clever Mlle. Trebelli, to whom scarcely anything operatic comes amiss. In La Favorita this lady made her appearance as Leonora and achieved a success, that would have been all the greater had her efforts not been so heavily discounted by the hopeless incompetence of the rest of the cast. This was comprised of several of the many debutantes who have made their first appearances in any character during the two weeks that the opera has been open, and the remark that they were incompetent gives the key to the result, that has attended these numerous interesting events. So far, Mr. Armit has cause to be more grateful to the elder members of his company than to his particular stars—that is to say, to ladies and gentlemen who have for a longer period shone upon the boards of Her Majesty's Theatre; for as a matter of actual age, it may very well be questioned whether Mlle. Trebelli and Mlle. Bauermeister are not in a position to give a few years to some, at least, of the newcomers. The latter lady, a very clever exponent of second parts, undertook the arduous part of Marguerite, a moment's notice vice Mlle. Elise Widmar, debutante, indisposed. It was not to be expected that any very brilliant results should be achieved, but Mlle. Bauermeister gave a rendering of the part that was not without its good points, and she deserves commendation, both for good nature and for pluck in undertaking the part at all under the circumstances. It may, therefore, be presumed that Mr. Armit having concluded his training school experiments will rely upon the efforts of his more experienced artists during the remainder of his season. At any rate, it is to be hoped that he will. For under other circumstances the result is pretty sure to be so unsatisfactory in every sense as to jeopardize the chance of our having any winter season of Opera at all next year. Already Mr. Carl Rosa has retired from a field wherein it appears he was wont to gain a larger meed of artistic laurels than financial return, for this year his company, which includes, as it has since its organization, Miss Julia Gaylord and Miss Josephine Yorke will continue a successful provincial tour without their usual break for a London season. En passant, Mr. F. C. Packard has seceded from this company. Mr. Armit therefore has no immediate rivals, and if he proposes to make secure his present advantageous position and succeeds in doing so, he has before him every prospect of accumulating both riches and honor by providing London audiences with musical refectation at a period when but for his intervention, music, like physics, might be thrown to the dogs for all the assistance it would receive from those aristocratic entrepreneurs, the gallant Col. Mapleson and Mr. Ernest Gye.

In one department, at any rate, Mr. Armit has thoroughly and satisfactorily reorganized the Opera. The members of his chorus while not entirely above reproach in vocal respects, possess attractions of face and figure, which, unfortunately were not allied to the excellent voices that formed the chorus under the directorate of the Colonel. It is a pity that some means cannot be taken to inculcate into the hearts and minds of operatic choruses some idea of the advantages to the ensemble that would arise if they could possibly be induced to take just a trifling interest in the occurrences placed before them, even allowing for the fact that the said occurrences are both expected by and familiar to them. But at any rate it is better to behold a lot of good looking, than of antiquated dolls and as far as appearance goes the present lady choristers leave little to be desired. As for the gentlemen of the chorus they are, it is of course understood for use; at any rate they are emphatically not for ornament.

"From grave to gay" as the too often quoted remark of Mr. Shakespeare has it. Aside from the severely classical doings at Her Majesty's, considerable activity has been manifest in that world of lesser dignity, but more manifold attractions—comic opera. On Saturday last the new piece at the Globe was produced, proving to be an adaptation by Mr. Farnie of Les Mousquetaires au Couvent, an opera which in Paris has had and still is enjoying a most successful run. The music is by Richard Varney; but who Richard Varney is, or what are his principal achievements, deponeth saith not. In the original, one Monsieur Mansour, has an interest, as composer of the music of the third act; but, as in the present instance, the action is advisably compressed into the limits of two acts, we do not get many specimens of M. Mansour's genius. The plot, briefly told, concerns the sacrilegious conduct of two officers in the Red Mousquetaires, who intrude themselves, disguised in the frocks and cowls

of mendicant friars, upon a convent where the lady love of one of them is secluded in preparation for an enforced taking of the veil. Of these warriors, one is of the sentimental description, while the other is a gay, reckless, devil-may-care sort of individual, who is a good deal more common (and it may be agreeable) in books and on the stage than in real life. He, of course, falls in love with the sister of his comrade's innamorata immediately on hearing that such a relation exists; but when he eventually makes her acquaintance, his assumed attachment becomes very real. Of course, these proceedings on the part of the Mousquetaires, threaten to be followed by unpleasant consequences; but when it transpires that the friars, whom they have temporarily divested of their apparel for the purposes of their masquerade (leaving the apparently holy men under a strong guard in the meantime), are really conspirators and intending assassins of the Cardinal Richelieu; all is forgiven and forgotten on the strength of the service they have unwittingly rendered that dignitary. They are made happy by official consent to their union with the maidens of their respective choice—although a very sudden alteration in the conduct of one of the spouses will be necessary, if anything like domestic felicity is to reign in the future. Other characters interested in the plot, are a waitress at an inn, who revels in the passing attentions bestowed upon her by the Musketeer of loose morals, and the ex-tutor of the other Musketeer, who happens also to be the spiritual guardian of the lady of his attachment. Much amusement arises from the desire of this ecclesiastical worthy to carry out the wishes of the Cardinal, who for political reasons desires that the lady should take the veil, and his natural prompting to aid the amorous aspirations of his old pupil. Mr. Harry Paulton plays the part with an artistic earnestness which he has not lately displayed, with a result alike satisfactory to himself and to the audiences. It is too much the fashion in pieces of this kind for the low comedian to have two or three scenes all to himself, for the introduction of a lot of nonsense supposed to be funny, which, so far from having any connection with the plot, simply retards the action. Mr. Paulton avoids this error, and is to be congratulated upon his good taste. As the inn-keeper, Mr. Charles Ashford, the inimitable Gobo of the Cloches de Corneville, has very little chance; what he does have, he takes every advantage of. The Musketeers are played by Mr. F. H. Celli and Mr. Henry Bracy. As Brissac the warrior, with a penchant for wine, women and wit, Mr. Celli is really splendid. The well-meaning efforts of the rest of the company are simply nowhere, beside his rendering of the gallant captain. Alike in appearance and in bearing, he thoroughly realizes the idea of the officer of Musketeers of the period. His singing—especially of a charming ballad composed by Planquette, and interpolated in the second act—is worthy the grand opera, whereas Mr. Celli was wont to shine, and in his acting he discovers an appreciation of humor such as is hard to find among admitted comic actors. He is a decided gain to the comic opera stage, and Mr. Henderson is probably fully cognizant of this fact. Mr. Bracy, small by comparison in every respect, did however tolerably well in the less grateful role of Solanges. The ladies engaged did not particularly distinguish themselves, with the exception of Miss Alice May, and she unfortunately made herself conspicuous more for noise and self-assertion than anything else. Miss May should sing to her audiences not at them. Mlle. Sylvia played the unwilling novice tolerably, and Miss Elsie Moore (not unknown on your side), the sister. Although Miss Moore did not sing she was agreeably animated in manner, and played well in a scene with Brissac, wherein she discovers that beneath his friar's habiliments there is a soldier's uniform. A number of young ladies in unusually lengthy skirts, composed a very efficient chorus, and contributed their share towards the success that the piece obtained. But Les Mousquetaires will not rival the Cloches (as who supposed it would). By the way, why did not Mr. Farnie anglicise the title, instead of merely dropping part of it? Les Mousquetaires is certainly easier of pronunciation by English lips, than Les Mousquetaires au Couvent, but how much more agreeable it would have been to simply style the piece The Musketeers.

Mr. Dion Boucicault previous to the production of the O'Dowd, indulged in that now fashionable form of advertisement, that takes the shape of an address to the public at so much a line in the columns of the daily newspapers. In a characteristic effusion, he claimed for his Irish dramas, that so far from being calculated to popularize fenianism, with the spirit of which it has been said, some of them are very heavily charged; their general design and drift, was more disposed to consolidate feelings of affectionate fraternity, between Saxons and Celts, by the same token (to use an appropriate interjection), that is always aimed at showing upon an English stage, the better qualities of his countrymen and women in the most agreeable of lights. There can be no dispute, that, at the present moment particularly, these same compatriots stand very much in need of exhibiting, in some more pleasant aspect, than what they are themselves, intent upon assuming. The patriotic playwright, went on to give an elaborate synopsis of scenery and incidents in the O'Dowd, which entirely justified the sanguine expectations that arose in regard to the play. It is therefore all the more disap-

pointing to find, that the plot is based substantially upon that antique drama, the Porter's Knot. Considering that it originally was produced in New York, space need not be wasted with any further analysis of the well known theme. It is very probable that, by the time, this appears the piece will have been taken off, and this in spite of the excellence of the acting in which department Mr. Boucicault himself, is entitled to a very great deal of honor. His representation of Daddy O'Dowd is the best thing he has done for a long time, and surprised a great many people who had concluded that Dion Boucicault's day for new successes had passed. As the young O'Dowd, Mr. H. Neville had no chance, nor indeed was much opportunity afforded to any of the other ladies and gentlemen engaged, amongst whom Mr. E. Compton, (out of mourning by this time) Mr. J. G. Taylor, and Mr. Robert Pateman, Miss Lydia Foote, (travelling around in fashionable circles in London, in the identical garb she wears in her native village), Miss Pateman, and Miss Le Thiere are the most prominent. There is little spectacular display and absolutely none of the sensational business, which is usually so marked a feature of Boucicaultian drama.

It was of course to be expected that the Corsican Brothers, would soon be travestied. It is the lot of all things, not solely theatrical, that attain any success in this world to be both imitated and burlesqued. It was equally as a matter of course that we looked for this exhibition at the Gaiety which is the only stage upon which real burlesques of contemporary drama are produced. Corsican Brothers and Co., Limited, is the apt title of the piece, which only occupies two acts. As the twins, Mr. Royce makes another decided step up the histrionic ladder which he is scaling so rapidly—his imitation of Mr. Irving being marvellously accurate to the least detail. Miss Farren plays Chateau-Renaud, and is not particularly successful—possibly because the part involves the assumption of uncompromising trousers—a condition of drapery not generally associated with the ladies' extremities—particularly in pieces of this description. Miss Connie Gilchrist is similarly hampered by the masculine evening dress inseparable from the part of Montgiron. Mr. Irving's magnificent velvet curtain (the £800 worth of plush), is replaced by a chintz act-drop of many colors, and the scene of the masked ball at the opera is transferred to Mabilie, where terpsichorean festivities obtain to a proportionately gratifying extent. In this scene Miss Kate Vaughan (Emilie de Lesparre) shines as brightly as ever as an exponent of the poetry of motion—which seems about the extent of her resources other than as an interesting study in powder and paint.

Further effort by Mr. Edward Solomans as a composer of original operetta, has resulted in the production at the Royal Aquarium Theatre of an adaptation written by Mr. H. P. Stephens of the old ballad, Billee Taylor. The outcome of their mutual efforts, proves to be a rather weak edition of burlesque, constructed very much upon the lines of Messrs. Gilbert and Sullivan's pieces. The plot of the ballad is pretty closely followed, and Mr. Stephens has not succeeded in investing the old story with any very astonishing additional attractions in the way of dialogue. Mr. Solomans has been more successful of the twain, though his music is more remarkable for jingling tunefulness, than for originality. The cast includes the following ladies and gentlemen: Miss Kathleen Corri, Miss Harriet Coveney, Miss Emma Chambers, Mr. Rivers, Mr. Fleming Norton, Mr. Arthur Williams, Mr. J. A. Arnold, and Mr. J. D. Stoye. This statement of fact is sufficient; for the acting, like the libretto and the music, while not very bad, is not particularly good.

An untimely accident has deprived the stage of a good actor, and has taken from among us a man, who has long been noted for his untiring efforts in the cause of any of his brother and sister artists whose necessities demanded assistance, that they were themselves unable to obtain. While waiting on the stage of the Haymarket Theatre, for the commencement of a rehearsal of Hamlet, Mr. Charles Harcourt, who was to have played Horatio, miscalculating the position of a scene dock, sustained a fall of about twelve feet, which has resulted in his death. The actual injuries inflicted were comparatively slight, and it was confidently anticipated that Mr. Harcourt would be able to take his part in the revival—but erysipelas set in, and the end was as sudden as unexpected. Universal regret is expressed at the sad event. A performance will be given at the Princess' theatre, the proceeds of which will be applied to the benefit of the widow and child of the deceased. His place as Horatio will be taken by Mr. Beauchamp, best known for his excellent performance as the Governor of the Prison, in Charles Reade's Never Too Late to Mend. Mr. Harcourt had been upon the stage about seventeen years. His last part was that of Bashford, in The World, now played by Mr. F. H. Macklin. W. C. T.

—J. J. Sullivan has severed his connection with the Gaiety Slave combination and has gone to Cincinnati to join A. M. Palmer's False Friend company.

—Lillian Spencer, closed her engagement at the Fifth Avenue last Saturday night. She evinced remarkable acting talent, and would have made a better success, had she been aided by a good company, and appeared in a good play. Miss Spencer is the most promising of the debutantes, who have lately put their right foot forward in a city theatre.

and plays Clarence Dexter, with grace and finish. This week, Our Boarding House, and on 22d, My Son-in-Law.

National (Lawrence Monroe, lessee; T. F. Kelly, manager): E. F. Goodrich, in Just His Luck, last week to pretty good audiences. This week Emeralds, a dramatization of Hugo's Notre Dame, with Mlle. Morlach, and a strong support, including a ballet of forty young women, who will follow their graceful leader, in the Amazon march. There will also be an olio, in which, amongst other attractions, is John H. Murray's pony circus.

Items: On Friday afternoon of this week the annual Elk's benefit, will take place at the Academy of Music. Maggie Mitchell and co. will give an act of Fanchon; Annie Pixley, an act of M'iss; and there will be an act of Hearts of Oak, and one from Pirates of Penzance, with volunteers also from the Grand Central—John Jack will lecture on the 19th, at Association Hall, on what he saw in his six years tour around the world.

St. Louis.

Grand Opera House (John W. Norton, manager): The Pullman Palace Car Tourists repeated their success of last year, the co. being substantially the same. Messrs. Messtayer, Watson and Long do about the same business, with the exception of the latter who does the swell instead of the Italian in the first act. Will H. Bray is as clever as ever in his songs and dances, and the Misses Paulin and Hutchings and Mr. Eckert sang very finely. The novelties are the fresh music introduced, which is very pretty and judiciously selected, and Carrie Swain, whose general vivacity, talent and remarkable acrobatic songs and dances add a decided interest to the Tourists. Miss Reffert is also worthy of praise for her general work. The business was large. Collier's co. in The Banker's Daughter, will commence a week's engagement on the 15th.

Olympic Theatre (Charles W. Spaulding, manager): Frank Mayo always does a good business in St. Louis, and in Van the Virginian, he has added another to his list of fine, manly, vigorous characterizations. This piece is an excellent one in plot and character, and the dialogue is crisp and graphic. Affie Weaver and the balance of the co. gave Mr. Mayo good support. M. B. Leavitt's Operatic Burlesque co. will commence an engagement on the 15th.

Pope's Theatre (Charles Pope, manager): Hazel Kirke by the Mackaye co., did an enormous business the past week. C. W. Coudock, Effie Ellis, Gustavus Levick and the entire co. receiving warm applause for their excellent work. The scenery by Mr. Ernest Albert, was exquisite. The house was leased during the week by the directors of the St. Luke's Hospital, and Messrs. E. C. Simmons, a leading business man, and several other prominent citizens, worked hard to make their season a success, which may in part account for the fine success of Hazel Kirke. Ben Macauley will appear as Uncle Dan'l, in A Messenger from Jarvis Section, on the 15th.

Theatre Comique (W. H. Smith, manager): An excellent variety bill has been presented at this establishment during the past week. Maude Forrester will appear in Mazeppa, and a new olio is promised, on the 15th.

Items: Marian Mordaunt, the dramatic star at the Comique, during the past week was badly wounded in the face by the wadding from a pistol, and was unable to appear for several evenings. She is doing well.—Frank Mayo gave an extra performance at the Grand Opera House on Sunday night, the 14th, appearing as Tim Badger, in The Streets of New York.—Willie Edouin is making money with Photos. He bought a \$500 "spark" while he was here.—Miss Letitia Fritsch, a noted local soprano, has been secured for the Wilhelm concert.—The advance sale of seats at Pope's Theatre for the current week was almost unprecedented, reaching \$5,000.

San Francisco.

SAN FRANCISCO.

Bush Street Theatre (Charles E. Locke, proprietor): The Opera co., with Emilie Melville as the bright particular star, which has occupied the stage here for seven consecutive months, and in that time has given the first American production, to several of the most popular European successes, closed its season on the 6th, with H. M. S. Pinafore. Taking into consideration the influence of the election excitement, the week's business was much better than could be expected, even including the extra matinee on election day. Mr. Locke has received so many flattering offers from the citizens of Portland, Oregon, in the shape of subscription lists of liberal proportions, that he could not well refuse their importunate demands, where the financial results of the season were assured, and on Sunday the co. started by steamer. Wilder Pease takes charge of the business arrangements on behalf of Mr. Locke, with A. L. Lancaster as assistant. In addition to Miss Melville, the prima donna, the other principals include, Grace Plaisted, Emma Cliefden, Sylvia Gerrish, Jessie Lowe, Kate Valerga, Mathilde Valerga, Kate Ayers, Gretchen Hirsch, Mme. La Fontaine, Alonzo Hatch, Max Freeman, Thomas Casselli, Fritz La Fontaine, C. M. Foster, Richard Valerga, Frank Valerga, Charles Weeks, J. Barrows, F. Howard, D. J. Sherwood and F. J. McCarthy. An orchestra of ten pieces under the leadership of Gustave Heinrichs, is also included. The programme is, to produce Carmen on the return from Portland, and then send the co. East. All this has made it necessary for Mr. Locke to fall back on his enterprising New York agent, Charles R. Gardiner, to furnish him with first-class attractions meanwhile. The first on the list is Milton Nobles and his well organized co. who opened on the 8th in his successful play of Phœnix, which received the popular endorsement of a large and critical audience, who applauded without stint from the rise to the fall of the curtain. Mr. Nobles is not a stranger, here as he was a popular favorite years ago when a member of the stock at the Old Metropolitan Theatre on Montgomery Street, and afterward at the old Opera House on Washington Street. He was also a member of one of the early dramatic co's, that occupied the stage of the Bush Street Theatre, when it was known as the Alhambra. The personal reception that was accorded him when he made his present appearance therefore, amounted to an ovation of the warmest character. There is no reason why the engagement should not be a success. The piece is compact, interesting and amusing, and likely to wear well. The co. is well-balanced and capable of doing it justice.

Baldwin's Theatre (Thomas Maguire, lessee and manager): J. W. Shannon and George R. Edison entered upon the third and last week of their engagement on the 8th, with A Golden Game, still running. Business to date, has not been sufficient to

warrant artists of their calibre, taking a spin across the continent to encounter, but the Presidential excitement, may be set down as the opposing element. Friday night, these gentlemen take a benefit and Sunday they retrace their way East. Sunday night, J. P. Chapman, treasurer; and C. G. Lord, business manager; take a joint benefit and present Brougham's drama, The Lottery of Life, which has not been played here for years. W. E. Sheridan, Miss Laura Don, J. R. Griesmer and Harry Colton arrived yesterday afternoon, and rehearsals begin at once for their opening in Louis XI, which has not been played since 1870, when the lamented Walter Montgomery appeared in it at the California Theatre. Mr. Sheridan comes out under a six weeks' engagement. The others remain here permanently. Miss Don's arrival displaces Miss Stanhois, who claims to have a contract which has several months yet to run. Report has it that she does not intend to be ignored after the manner indicated, and on the other hand, it is said, she voluntarily cancelled the instrument by refusing to play certain business that belonged to the leading lady of the theatre. The true inwardness will develop it self shortly.

Tivoli Garden (Kieling Brothers, proprietors): The opera of Fra Diavolo is in its third week, and business continues prosperous. It is placed upon the stage with more perfect scenic accessories than usual. The principal artists, Hattie Moore and Harry Gates, deserve much credit for making the opera the success, it really is, as the support is weak outside of the choruses. Lecocq's new opera, The Pretty Persian, is undergoing daily rehearsals, and is ready for early presentation.

Adelphi Theatre (Ned Buckley, proprietor): The usual variety; first part embraces Charles Reed, John Dillon, Nellie Germon, Billy Williams, and W. J. Sully. Effie Johns, supported by Mollie Williams, C. H. Messtayer and others of less note, furnish the dramatic pabulum. The entertainment furnished is always good, although ancient in its composition; but as the class of patronage is not over-critical, business is always good. Last week Miss Johns appeared as Fanchon, the Cricket, and this week she attempts a more ambitious character, in Leah, the Forsaken. She is the most popular dramatic star engaged here. W. C. Barry is the next star to follow. The Thursday matinees for ladies, although a recent feature, bid fair to become popular, although the locality of the theatre inclines against it.

German Theatre (Mme. Otellie Genée, manageress): Last Monday night's performance was more largely attended than has been the case for some time. The Spendthrift is the title of the play that gave Josephine Pagaz, the soubrette, one of the best opportunities she has had during the season. Ferdinand Urban, the comedian, also allowed his talent to shine to greater advantage than usual. The rest of the co. played their parts well. Miss Pagaz will go East shortly.

California Theatre (Mrs. Julia Melville, directress): Nellie Calhoun, the successful debutante, assisted by Adele Waters, will afford our critical and exacting play-goers another opportunity Friday night, to test her ambitious claims to the position so lately occupied by the divine Neilson. She next essays the character of Margaret Elmore, in Love's Sacrifice. Saturday night she appears as Julia, in The Hunchback. Mrs. Judah, Mrs. Charles Howard, David Anderson, J. T. Malone, J. S. Amdry, and H. D. Thompson will furnish the principal support. Charles Funkenstein, business manager for the young lady, has some idea of securing the theatre until after January next, provided he can get Eastern attractions to run through until after the holidays.

Standard Theatre: There is some talk of this place being opened shortly, and there are people who take stock in the rumor.

Items: Eleanor Carey's picture in THE MIRROR of Oct. 30, receives universal commendation here as an excellent likeness, and caused a great demand for the paper.—Mrs. F. M. Bates has finally given up the idea of organizing a co. for a Northern tour, owing to the scarcity of dramatic talent, and she has left for Chicago.—Mme. Jennie Boyer, a California soprano, who went to Australia from here a few months since, returned by the last steamer, as the engagements made there for the Exhibition season precluded the possibility of securing a favorable opening without sacrificing more time than she was disposed to throw away.—Mme. Zeiss Denia, who was a great favorite on the operatic stage in New Orleans and other Southern cities, some years since, has been tendered a complimentary benefit by our leading citizens, which will take place in the California Theatre 17th inst. The lady has devoted her attention to voice culture of late years, and is about to take a trip to Europe.—The Wednesday afternoon concerts at Platt's Hall, are becoming quite popular.—Max Freeman, stage manager of the Bush Street Theatre, proposes to try his luck on the Eastern stage shortly.—A lively shock of earthquake occurred early on Thursday night, causing consternation at the theatres in the immediate vicinity of the crystal chandeliers.—Martin Joyce has resigned the position of treasurer of Locke's Theatre, to accept an appointment from the Central Pacific Railroad co.—C. H. Goodwin, acting manager of Baldwin's, is to be married 17th to Blanche Peplon, a handsome and accomplished young lady of good connections.

Alabama.

MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum, manager): Gus Williams played to a good house on the 1st. Nothing since, until the 8th, Mme. Rentz Minstrels to a large house. Performance good.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Hoey and Hardie in the Child of State, 8th and 9th, to small houses. The piece and the players were new to our public. Booked: 15th and 16th, Cyril Searle's Drink co., with Rose Eytting.

OPELIKA.

Renfro Opera House (Renfro Brothers, managers): Ada Gray-Watkins comb, billed to appear in Camille on the 17th.

Colorado.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): Katie Putnam closed a two weeks engagement on the 6th, by presenting for the third time, Lina the Madcap, in which she drew large audiences. The comb. will disband after playing a short engagement in Cheyenne.

Item: The new Turner Hall was dedicated on the eve of 7th, when Miss Putnam played Child of the Regiment to a packed house. The hall will probably be open to combs.

DENVER.

Blandouski's Academy (Blandouski and Pierce, managers): The Octaroon is booked

for Thanksgiving week by a Chicago co.; Prof. Blandouski has succeeded in making an excellent place of amusement out of the old Congregational Church, corner of Curtis and 15th streets.

Palace Theatre (Edward Chase, proprietor): This week's arrivals are Alice Dashwood and Nellie Thomas. The programme is an unusually good one, winding up with the Quadrille Parisienne. The present people will be retained during the season. Harry Montague's new piece Innocence, underlined for the 15th, will eclipse all former efforts; Alice Dashwood and Montague are cast for the leading roles. The finale to this piece, is the Spanish Wiggles, Harry's latest sensational quadrille.

The London Varieties (Harry Redward, manager and proprietor): Business is tolerably fair, but the room is small and accommodations poor.

Items: A. T. Wells, Jr., Treasurer of the Tabor Opera House, Leadville, is in the city.—Mark Thall's benefit has been postponed until next month.—Prof. Zamrock magician, passed through the city on the first of the week en route to the mountain circuit.—Cremona Park Theatre is being put under roof, and will be ready for use in the next thirty days.—Prof. E. A. Keikenhoffer now has charge of the Palace Theatre orchestra, and is making a good reputation.—Prof. Blandouski and Col. G. H. Pierce have formed a managerial partnership.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Fanny Davenport gave us An American Girl, 8th, to a full house; Annie Pixley in M'iss, 9th, only had moderate business, but a better pleased audience never left the hall. Joseph Jefferson, who had been billed to play the Rivals on the 9th, changed to matinee, and played Rip to a full house. Having the evening at liberty, he took his co. to Meriden and played the Rivals, to a good house. On the 10th he gave the Rivals here. Mrs. John Drew as Mrs. Malaprop, was as crisp and fresh as ever. Mr. Jefferson has become so identified with Rip that it seemed strange to find him in another character, and one so entirely dissimilar, but the artist in the new character showed forth with renewed lustre. Agnes Leonard in a Woman's Faith is booked for 22d.

New National Theatre (J. K. Newton, manager): Business fair. Variety show very good.

Items: Bernhardt is booked for Dec. 21.—The authorities are disputing in regard to issuing a license to the New National.

DANBURY.

Opera House (J. S. Taylor, manager): Annie Pixley in M'iss, to large and select audience. Booked: Spanish Students, 24th; Arbutle Concert co., 26th; Arab Troupe, Dec. 3; Nella Brown, Feb. 25.

WATERBURY.

City Hall: Goodwin's Frolics, in Hobbies, were to appear on the 9th, and the house was well filled; but they didn't show up. It was finally announced that Mr. Goodwin had missed his train in New York, so the disappointed audience had their money returned to them at the office, and went home. Annie Pixley, in M'iss, 10th, her first appearance before a Waterbury audience. She gave good satisfaction. Abbey's Humpty Dumpty troupe were booked for the 11th, but cancelled their date.

BRIDGEPORT.

Annie Pixley in M'iss, to large audience 11th; Fanny Davenport in American Girl, to a large audience 12th.

Item: Joseph Jefferson, Nat Goodwin, and Abbey & Hickey's Humpty Dumpty, gave us the go-by this season.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Fanny Davenport, in an American Girl, 9th, to large house; performance excellent. Joseph Jefferson in Rip Van Winkle, 18th. Booked: Agnes Leonard, in Woman's Faith, 23d; Kate Claxton, 26th.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis, manager): Pirates of Penzance, 18th, by the D'Oyly Carte Opera co., to a full house. This co. is one of the best that ever came here. The choruses were admirably rendered; and T. W. Riley, as The Major General and Sig. Brocolini, as the pirate king, did themselves great credit. Booked: Rice's Bijou Opera co., 23d; Annie Pixley in M'iss, 25th; Dr. Clyde, 27th; Georgia Minstrels, 29th; Wilhelm and Sternberg Concert co., Dec. 3; Frank S. Chanfrau, 4th.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albangh, manager): Rice's Bijou Opera co. last week in Spectre Knight and Charity Begins at Home. Ada Cavendish in the Soul of an Actress this week, and Pirates of Penzance 22d and week.

Ford's Opera House (John T. Ford, manager): 15th, One Hundred Wives. Haverly's Colossal Colored Carnival 22d and week.

Theatre Comique (Jake Budd, manager): May Fisk's English Blondes are playing here.

Georgia.

COLUMBUS.

Springer Opera House (F. J. Springer, manager): Billed: Ada Gray, in East Lynne 15th; New Magdalen 16th. Booked: Cyril Searle, in Drink, 19th; Thomas W. Keene 22d.

Item: The passenger train that left here Sunday afternoon for Montgomery, Ala., having on board the Rentz-Santley Troupe, ran off the track, throwing the car containing the co. ten feet from the rails, but without any injury to the occupants, although the whole train was a complete wreck.

SAVANNAH.

Savannah Theatre: Gus Williams' co. filled the boards, 5th and 6th, to very appreciative audiences and splendid business. Galley Slave co., (Frank Evans, manager), was also greeted with large houses on 12th and 13th; John T. Ford's Naïd Queen co. is booked for 15th, 16th and 17th.

MACON.

Ralston's Hall (Turpin and Ogden, managers): Sargent's Belgarde comb., 9th and 10th, to light houses, in the Hunchback, and a Mixed Bill. Ada Gray 12th & 13th, with matinee, to good business, in East Lynne, Camille and New Magdalen. Billed, Alice Oates 17th.

ATLANTA.

De Give's Opera House: Adele Belgarde, supported by H. J. Sargent's co., closed their engagement for the benefit of the Young Men's Library Association, 6th, to a fair business. Ada Gray played on the 8th, in East Lynne; 9th, Camille; 10th, New Magdalen, and matinee the 10th Frou-Frou, 11th

filled all the parts admirably, she returns in December, when she will appear as Lucretia Borgia, and in Lady Audley's Secret.

Hoey and Hardie's Child of the State co., occupied the boards last night, and played to a large and enthusiastic audience. The Galley Slave will be presented the 18th.

Indiana.

INDIANAPOLIS.

English Opera House (William E. English, manager): Barney Macauley in A Messenger from Jarvis section to good business 11th, 12th, and 13th. The character of Uncle Dan'l as portrayed by this eminent actor is a piece of comedy work almost beyond criticism. In the display of humor, pathos, and anger no step is taken beyond the bounds of propriety. This, coupled with a clever representation of the plain New England farmer's daily life, makes the drama an agreeable one, full of pleasing and comical situations. Booked: The Tourists, 15th, 16th, and 17th; Jack & Miller's Comets, 18th, 19th, and 20th.

Grand Opera House (J. B. & G. A. Dickson, managers): Mr. and Mrs. George S. Knight in Otto, played to fair business 8th, 9th and 10th. Comment upon the Knights will be looked upon as unnecessary, with possibly a short sentence as a relief to THE MIRROR's local correspondent, viz. These talented German comedians have no superiors in the profession in the representation of the typical German. The specialty features are of special merit and are given in a most successful manner. C. L. Davis played 11th, 12th and 13th to light business. Booked: Oliver Doud Byron, 15th, 16th, and 17th; Sol Smith Russell in Edgewood Folks, 18th, 19th and 20th.

Park Theatre (J. B. & G. A. Dickson, managers): Bartley Campbell's Matrimony, to fair business, 11th, 12th and 13th. The co. is fairly good. Booked: Laura E. Dainty, 16th; Tony Denier's Humpty Dumpty, 17th and 18th; Georgia Rowe in Mrs. Joshua Whitcomb, 19th and 20th.

Gilmore's Zoo (Will Turner, manager): The past week gave its usual variety entertainment. Coming week brings Manchester and Jennings, and other variety celebrities, such as Nellie Clark, Clifford and Skillee, Fray and Marshall, and May Raymond.

Academy of Music (Fred Kellon, manager): The past has been a successful week. The following people will arrive, 15th, and 16th: The Loftus Blondes, Mons. Leopold, Nellie Thorne, George Harvey and Gallagher and Mack.

Green's Opera House (William Green, manager): Mackay Sylvester co. 5th, to fair house in Caste; on the 6th, in Our Flirtations. Items: Oliver Doud Byron, Rice Surprise Party, and others have written for dates.—Charles Louis is engaged in writing a drama for Anna Boyle, of Collier's Banker's Daughter party, which will be completed in a few days.

KOKOMO.

Opera House (D. T. McNeil, manager): C. L. Davis appeared 6th to crowded house; the support was not so good as when the co. was here last season. The Mackay-Sylvester co. held the boards, 10th and 11th, in Caste and Flirtations, to moderate business. John Thompson and co. will appear 17th in Around the World.

RICHMOND.

Grand Opera House (Vaughan Bro's., managers): The Beethoven Liederkraut under the leadership of Prof. A. A. Morehead and assisted by Miss Annie Burr Morton, Cincinnati's sweet soprano, Emma Patterson, Mr. A. B. Darby, Mr. Back, and Prof. Carl Schoppelei of Columbus, gave Mozart's twelfth mass, 8th and 10th.

Phillips' Opera House (N. L. C. Watts, manager): Oliver Doud Byron drew a fair house the 13th, in Across the Continent. Mr. Byron was well received.

Items: George E. Wroting, the Cincinnati organist gave a recital on the 8th.—Harry D. Graham of this city, is the advance agent of Oliver Doud Byron.—Hi Henry's Minstrels billed for 13th.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Willie Edouins Sparks, 8th to a large audience. B. Macauley in A Messenger from Jarvis Section, 10th to a good house. Miles Juvenile Opera co. closed their engagement of two nights and matinee 12th, to fair business. Coming: J. B. Polk, in a Gentleman from Nevada, 15th; Mrs. George S. Knight in Otto, 17th; Tony Denier's Pantomime, 20th.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Miles Juvenile Pinafore co., 9th and 10th, to light business. Performance of the Bells of Corneville on the 10th, was very fine and gave complete satisfaction to the audience. George S. Knight in Otto, on the 11th, to good house and splendid performance. They also appear here on the 13th. Booked: Leavitt's Specialty co., 22d; Agnes Wallace Villa comb., 24th and 25th; Jack and Miller's Comets in the House Warming, Dec. 1; Haverly's New Mastodons, 6th.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): B. Macauley, in Uncle Dan'l, 8th, to a large and well pleased audience. Coming: C. L. Davis, 15th; Mrs. Joshua Whitcomb, 6th; Electric Light, 18th; George Knight and wife, 19th; New Evangeline 20th.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): B. Macauley, 9th, to good house; Miles' Opera co., in Pinafore, matinee, and Chimes of Normandy in the evening, to good business, 10th; California Through Death Valley, 15th.

PERU.

Concord Theatre (Andres and Clark, managers): Hi Henry's Premium Minstrels played here on the 12th, to a large and refined audience. Booked: Mr. and Mrs. George S. Knight, in Otto, 18th.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): Saturday, John Thompson, in Around the World in Eighty Minutes, on the 6th. He is assisted in this comedy by Dotie Nagle (his wife) and his daughter, Mollie. They are all good and were greeted by a fair house. All the Rage, 8th, to a packed house of our very best citizens. J. M. Hill can always feel sure of good houses at this place for all his attractions. 10th, 11th and 12th, Professor Fowler, assisted by his son-in-law, E. A. Austin gave a series of lectures. Coming: California comb. headed by John Woodward, 17th, 18th; C. L. Davis, 19th; Iron Hand comb., 20th; Oaken Hearts, 22d and 23d; Billy Arlington's Minstrels, 24th.

Darley Hall (George Smith, manager): Coming: An Arabian Night, guaranteed Attraction No. 4, 16th and 17th; Snelbaker and Benton consolidation, 24th.

AURORA.

Coming: Joe Murphy in Kerry Gow 15th;

James Heywood's Mastodon Serenaders, 16th; Ellis's Oaken Hearts, 17th and 18th; Billy Arlington's Minstrels, 22d.

ROCK ISLAND.

Harper's Theatre (Benjamin Harper, proprietor): Mary Anderson came 9th, and played to a packed house. The support was excellent. Coming: 15th, Milton Nobles; Dec. 2, C. L. Graves.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): C. L. Davis, on the 17th. Booked: Iron Hand comb., 22d and 23d.

Vermilion Street Opera House (Leslie Davis, manager): F. G. White, with support below mediocrity, in Arisen from the Ashes, 8th; Joshua Whitcomb, 9th; and Rip Van Winkle, 10th.

Long's Gaiety (Harry De Lare, manager): Departures: 13th, the Ripleys (William and Mlle. Claudia), Lew Baker and Ella Yandes. Arrivals: 15th, Jacob Riley, Mary Mitchell, Billy Maloney, Cassidy and West, Mabel Grey. The Ripleys in their "parlor acrobatics" made a great hit.

SPRINGFIELD.

Chatterton's Opera House (J. H. Price, manager): Nixon's Uncle Tom's Cabin co. gave two performances on the afternoon and evening of the 6th, to slim audience. Miles Juvenile Opera co., gave two evening performances and matinee on 19th and 20th. The date of Collier's Banker's Daughter co. has been changed from 15th till later in the month.

Adelphi Theatre (W. H. Laird, Proprietor): This house is doing a good business. During the past week, the following new faces were introduced: Diabolo, the Fire King, Connor and Young and Jennie Howard. No departures.

QUINCY.

Opera House (Dr. P. H. Marks, manager): A fair audience greeted the Bergers and their co. on the 11th. Bookings: 22d, Banker's Daughter; 25th, Maud Forrester in Mazeppa; 26th, C. L. Davis, 29th, Barney Macauley.

ROCKFORD.

Brown's Hall (J. O. Norman, manager): John Dillon played to big business in Electric Light 4th; co. is a good one. Mr. Al Phillips a co. appeared in the Bankers Son to a small house.

IOWA.

BURLINGTON.

Union Hall (R. M. Washburn, managers): Gulick-Blaisdell, Hop Scotch 9th, to a small house, very rainy night. Coming: 16th, Berger Family; 22d, Arabian Night; Dec. 7, C. L. Davis; 8th, Metropolitan co.

DURKEE.

Opera House (G. D. Scott, manager): Collier's Union Square comb. presented Banker's Daughter, 6th, to a good house. Mary Anderson appeared, 8th, supported by Miles Levick, who is very fine, and strong co., with a few exceptions. John T. Raymond came 10th, in My Son, playing Col. Sellers 11th, to fair business. Booked: Sprague's Uncle Tom's Cabin comb. 26th, 27th; Haverly's New Mastodons, 29th.

Items: Mr. and Mrs. George S. Knight booked for 12th, cancelled engagement, also Holman's Opera co. 15th and 16th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Leavitt's Vaudeville and Specialty co. 6th, to fair house; Mary Anderson, 11th. Academy of Music (William Foster, manager): Sprague's Georgia Minstrels 6th, to a good house, for the benefit of Doc Lyon the city bill poster.

IOWA CITY.

Opera House (John Coldren, manager): Mary Anderson, supported by Miles Levick, presented Ingomar, to a large house on the 10th.

COUNCIL BLUFFS.

Dohany's Opera House: Leavitt's Specialty co. appeared on the 8th, to large and well pleased audience. They gave a first-class performance. The Big Four Minstrels are billed for the 12th. Booked: Patti Rosa co., 15th; Mrs. R. Anderson co., 16th; Banker's Son co., 22d.

Kentucky.

LOUISVILLE.

play in the Globe Theatre. Mr. Cook will be greatly missed at the Opera House, as he is one of the best actors Louisville has had for a long time. The Practice Club enter tainment for the benefit of the poor, will take place at Macaulay's Theatre 15th, and will be the event of the season; over \$2,500 worth of seats have already been sold. — H. C. Davis, an old Louisville prompter has charge of the stage.

LEXINGTON.

Opera House (R. B. Marsh, manager): Janaschek, 8th in Bleak House, on the 9th, in Mother and Son, with most excellent support to good business. Wallace Sisters, 15th in Jacquette; Emma Abbot, 22nd, in Paul and Virginia, and 23d, Bride of Lammermoor.

KANSAS.

LEAVENWORTH.

New Opera House: Leavitt's Vaudeville Specialty co. played here 11th to a large audience. Coming: Callender's Georgia Minstrels, 16th; Mary Anderson, 17th; Barlow, Wilson, Primrose and West's Minstrels, 26th.

German Theatre: The Anniversary was played 7th, to big audience. Will be repeated 14th by special request.

Massachusetts.

LOWELL.

Music Hall (Emery & Simons, lessees): The Originals in Evangeline, to a large house, on 11th. Agnes Leonard in Woman's Faith, 17th; Mrs. George C. Howard in Uncle Tom's Cabin, 18th; My Partner, 22d; Stella Belmonte Burlesque co., 23d; Duprez & Benedict's Minstrels, 25th; The Jollities, Dec. 2.

Huntington Hall: The Ideal co. in The Sorcerer, to a large and fashionable audience, on 11th; Germania Orchestra, 17th; Schubert Concert co., Jan. 5.

TAUNTON.

Music Hall (White Brothers, proprietors): Abbey's Spanish Students, 10th, to a fair house; performance was fine. Wilson and co.'s Panel Views of a Whaling Voyage, 13th, to poor business. Booked: Redpath's Colored Musical comb, 22d; Aldrich and Parloe in My Partner 23d; Minnie Palmer in the Boarding School 24th; Gilmore & Mico's Humpty Dumpty 26th; Four Seasons comb, Dec. 2, 3 and 4.

LYNN.

Music Hall (George W. Heath, manager): The Stoddard lecture course opened on the 10th, to a full house. The subject was La Belle France. The lecture was very interesting. Minnie Palmer's Gaiety comb. in Our Boarding School on the 13th.

Theatre Comique: Henderson's Dime show opened the 12th, for a week.

FITCHBURG.

Buffalo Bill and co., 11th, to fair business. The Originals in Rice's Evangeline are to play here 15th; Temple Quartette of Boston, 18th; The Favorites of Boston, Dec. 1; C. N. Allen's Concert co., 9th; Ladies' Cecilia Quartette, 15th.

SALEM.

Mechanic Hall: Minnie Palmer's Gaiety comb. in Our Boarding School on the 11th, to a big house, under the management of Thayer, Smith & Moulton. Booked: Deacon Crankett comb, Dec. 7; Laura Dainty in readings, 9th; Edouin's Sparks comb, 16th; Mrs. G. C. Howard's Uncle Tom's Cabin comb., 16th; Joseph Proctor in Nick of the Woods, 25th.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Jollities comb, 13th, to good business; play and troupe very good. Redpath Concert co. 14th, fair house; Prof. Cromwell's Lectures 15th to 19th; Agnes Leonard 20th; Mrs. Howard in Uncle Tom's Cabin 22nd; Humpty-Dumpty 24th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Annie Pixley, in M'Lisa, on the 8th, to big house. Show business very dull for past two weeks. The only entertainment the coming week is Frank Chapman's co. in Woman's Faith, with Agnes Leonard as leading lady.

Mechanic Hall (W. A. Smith, secretary): Mrs. G. C. Howard's Uncle Tom's Cabin co., 12th, matinee and evening, to fair business. Booked: Petite Orchestra, with Nella F. Brown, reader, 15th; Genuine Arab troupe, 18th, in their native songs and dances, under management of Redpath Lyceum Bureau. Spaulding's Bell Ringers, 25th; Aldrich and Parloe My Partner comb., 30th; Soldene Opera co., Dec. 6.

GLOUCESTER.

Minnie Palmer's Boarding School co. played 10th, to good business, and gave unbounded satisfaction. Miss Palmer has a very fine co. Duprez and Benedict's Minstrels came 12th, to fine business, but did not give entire satisfaction. The Arab co., 16th, in the Star course; Buffalo Bill and co., under J. S. Webber, Jr., and associates, Dec. 2.

CHELSEA.

Academy of Music (J. B. Field, manager): Minnie Palmer 12th, to good sized house.

MAINE.

PORTLAND.

New Portland Theatre: Closed this week. Booked: 17th and 18th, Buffalo Bill, in his new play Prairie Wolf, by John A. Stevens; 22nd, Duprez and Benedict Minstrels.

City Hall: Ideal Opera co. in Sorcerer, to a large and fashionable audience on the 10th.

Item: It is probable that the Portland Theatre will remain closed all winter, although nothing positive can be learned as yet.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Leavitt's Vaudeville Specialty co. to good business and equally good show 10th; Mary Anderson, 15th, 16th, 18th, 19th, 20th and 22d; Barlow, Wilson, Primrose and West's Minstrels, 25th; Banker's Son, 27th; Milton Nobles Dec. 5 and 6; Haverly's New Mastodon, 7th.

SEDALIA.

Smith's Hall (George F. Brown & Co., managers): The Berger Family gave a refined entertainment to a well-pleased audience on the 6th. Callender's Georgia Minstrels gave a poor show to a large house, 11th. Coming: 19th and 20th, Forbes and Cotton's Dramatic co.

MICHIGAN.

DETROIT.

Detroit Opera House: B. E. Wolff's peculiarity, called Lawn-Tennis, was presented, to small but pleased audiences, the first three nights of the past week. For some reason or other it did not "catch on," as was expected. Then the local papers spoke so disparagingly of the performance, that people came to consider it a snap co. But such was far from the fact, as no better entertainment of its class was ever presented to a Detroit audience. John Howson and Digby V. Bell

are two most excellent singers and comedians, and Marie Jansen and Mrs. Bell contribute much to strengthen the musical portion of the play, if such it can be called. The music is of a much higher grade than was expected. The Bells were the recipients of much social attention while here. The Harrisons in Photos, made an immense hit, and played to good houses the last three nights of the week. This jolly party have improved greatly in their rendition of their burlesque, and now give the most outrageously comical performance that any one could wish for. Louis Harrison, as the crushed tragedian, the "ghostly" swell, the terrible tyrant Dionysus and the German dramatic correspondent, was all that could be desired. Alice Harrison, as the Roman Vestal, with her songs and dances, and her intense tragedy (?), won great applause. R. E. Graham, in all the impersonations he assumed, was perfection. His Brutus was the most highly wrought-up piece of tragedy conceivable, and his imitations of Emmet were very pleasing. Carrie Daniels made a hit with her singing "Genevieve," and the remainder of the co. deserve praise for their efforts. The second part, or photograph-gallery scene, has been greatly improved since its first presentation in Chicago, and one would hardly recognize it to be the same. This week, All the Rage entire week; next week, Edgewood Folks.

Whitney's Grand Opera House: John A. Stevens and co. appeared before large houses the past week, presenting Unknown the first half, and his new play, Passion's Slave, the latter half of the week. The star is a favorite here, and improves at each visit. The co. is a good one, those, perhaps, worthy of particular mention being Angie Griffiths, Lottie Church, and W. H. Bailey. The new play, Passion's Slave, though presented for the first time on any stage, and under circumstances which might have ruined any play ever written, made a very favorable impression. The plot, though hackneyed, is well brought out, and an interesting play is the result. The dramatic climaxes are well worked up to, the language employed is of good quality, the interest never lags, and the comedy element is very strong. It is Mr. Stevens' intention to make this his chief piece this season, and he is wise in so doing. This week, Haverly's New Mastodon Minstrels for two nights, followed by Mrs. Scott-Siddons for the remainder of the week. It is predicted that the minstrel season will be the greatest success of any performances in this line, yet given here. The co. is an extraordinarily strong one, including Frank Cushman, Charles Reynolds and others of the original troupe, and Lew Simmons, Fred Wilson and fifty or so new ones. Next week, 22nd, Frank Mayo, in Van the Virginian.

Items: Frank D. Hall, advance agent of Frank Mayo, reports business good.—The proof of The Mirror being the dramatic paper in Detroit, is its large circulation here, and the number of times it is quoted by our local papers.—Miss Fanny Mountcastle of this city has left John Dillon's co., and has gone to New Orleans to join the Ada Gray comb.—George F. Ketchum, the low comedian of "Unknown," Stevens co., died here 12th, after a short illness.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Harrisons, presented Photos before appreciative audiences, 5th and 6th. The co. is first-class and appears to excellent advantage. Booked: Pat Rooney, 19th; Haverly's New United Mastodon Minstrels, 20th; Hill's All the Rage, 22d.

Items: William T. Powers, of Powers, has just returned home from an extended trip out west.—Manager William B. Smith has at last obtained a license to run his opera house.—J. W. Bland, of this city, joins Haverly's Colored Minstrels shortly.—Louis Harrison was unable to appear on the second evening of the Harrison's engagement on account of a sprained back, occasioned by a fall the previous evening.

KALAMAZOO.

Union Hall (J. Chase, manager): Haverly's New Mastodon Minstrels, on the 8th to large house. The entertainment was admirable throughout, and Mr. Haverly's promise to the public was fully realized. Billed: Donavin's Tennesseans 17th.

JACKSON.

Opera House (George W. Stevenson, manager): Hi Henry's Premium Minstrels, 8th, to a good audience.

Union Hall (C. J. Whitney, manager): J. H. Haverly's New Mastodon Minstrels, 10th, to a crowded house.

ADRIAN.

Opera House (Charles Humphrey, manager): Haverly's New United Mastodon Minstrels, 12th, to a large house. Mme. Rentz's Minstrels to a good house, 15; Frank Mayo, 20th; Oliver Doubt Byron co., in Our Boys, Dec. 4; Salsbury's Troubadours, 13th.

BAY CITY.

Westover Opera House (Clay and Buckley, managers): The mirthful Harrisons in Photos took the city by storm, on the 10th. They gave by far the best entertainment of the kind which has ever visited Bay City. The entire co. is made up of fine artists, and under the management of Mart Hanley, they are sure to meet with great success. The Harrisons return in February. Mme. Rentz's Minstrels entertained a good house on the 11th.

Item: Mark L. Townsend, of the Miner-Rooney comb., was in the city last week.

MINNESOTA.

ST. PAUL.

Opera House (John I. Davidson, manager): Den Thompson closed a very successful and remunerative engagement 6th. He had large and intelligent audiences. Jay Rial's Humpty Dumpty Novelty co. opened 10th and 11th, to large houses at reduced prices. The show was well received.

NEW YORK.

ALBANY.

Leland Opera House: This house was opened on the 11th by Goodwin's Frolics, who succeeded in drawing good business; 15th, 16th, and 17th, Jarrett's Cudrrella co.; 18th, 19th, and 20th, Laure Tennis.

Tweddle Hall: The Corinne Opera co., to good business 8th, 9th, and 10th; Charlotte Thompson, 18th, 19th and 20th; Martin Opera House: Tom Thumb co. 15th and week.

Wood's Novelty Theatre: Business good.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Corinne Merric Makers, to good houses 11th, 12th and 13th. The little Star is certainly a marvel, and the co. unusually good, the specialties receiving many encores. Jarrett's Cudrrella co., 18th, 19th, 20th.

Rand's Opera House (Gardiner Rand, proprietor): The Rive-King co. gave a most

excellent concert to a very appreciative audience on the 11th. Charlotte Thomson & co. in the Planter's Bride, 15th, 16th, 17th; Boston Ideal Opera co., 23d and 24th.

Grand Central Theatre (P. Curley, manager): Business very good. This week, E. T. Goodrich in the drama Just his Luck, also Callahan and Coleman Ella Mayo and Harry Shay.

ACBURN.

Academy of Music (E. J. Matson, manager): 11th, Daniel's Juvenile Opera co., in Fatinitza, to a very light house. Coming: 17th, Wilhelm, supported by Constantin Sternberg, pianist, and Miss Letitia Fritch, soprano.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): 8th, Old Cataraugus Comedy co., with J. W. Carner, appeared to fair house. 9th, the co. presented Rip Van Winkle. 11th, Anthony & Ellis' Uncle Tom co. appeared, and although this play has been greatly overdone here of late, they were greeted with a crowded house, giving perfect satisfaction from beginning to end. Coming: 18th, Ideal Baby Opera co., in Fatinitza; 30th, Annie Pixley's M'Lisa co.

FOUGHKEEPSIE.

Collingwood's Opera House: The Rive-King troupe gave a concert here on the 10th; a good performance, to a fashionable audience. Booked: Gilmore and Mico's Humpty Dumpty troupe, 16th.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Jane Coombs changed date from 13th to 16th.

BATAVIA.

Opera House (John Dellinger, manager): Lottie in Uncle Tom's Cabin on 17th.

Items: J. H. Ryley, stage manager of D'Oyly Carte's Pirates of Penzance co., was in town 7th and 8th visiting friends.

SYRACUSE.

Grand Opera House (D'Oyly Carte's London Opera co. in Pirates of Penzance, 8th, to a good sized house. Minnie Walsh, as Mabel, was encored repeatedly. Brocolini as the Pirate King, Ryley as the Major-General, were excellent. Ruth, played by Mme. Motti, was also well done while the Sergeant of Police by H. Standish, was as pretty a piece of comedy, accompanied by good vocal representation, as one would care to see in a more ambitious opera. Bookings: Hermann 15th, 16th and 17th (with matinee), at Wieting. Constantine Sternberg, the Russian pianist, at Grand Opera House 18th.

Items: The Mendelssohn Quintette Club, of Boston, gave a series of concerts at Chase's Music Hall.—Prof. Reynolds, the mesmerist, has been at the same place during the past week.—Out of town parties are here, endeavoring to find a location for a variety Theatre.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): Pinafore, as presented by the Rochester Opera Club, drew crowded houses, 9th and 10th; Harry G. Richmond and co. in Our Candidate, did a fine business, 11th, 12th and 13th. Mr. Richmond is an excellent comedian, and as Grimwig, he had opportunity to display his talents; the balance of the co., with the exception of Spencer Pritchard, is not particularly strong one. The Hale Sisters in concert and readings 15th; Daniel's Juvenile Opera co., will appear in Fatinitza, 18th, 19th and 20th. Apollo Club, Dec. 1.

Grand Opera House (Joseph Gobay, manager): The Conly-Barton Lawn-Tennis co. appeared to large audiences, 11th, 12th and 13th. The co. is an excellent one. John Howson, as Cornwallis Algonquin Prout, brought down the house; he is a first-class actor and a good singer, and his several impersonations met with hearty applause. Digby V. Bell, in the character of Puddifoot, did exceedingly well; the other members of the co. acquitted themselves creditably and gave great satisfaction. Hermann the Prestidigitateur, 18th, 19th, and 20th; Wilhelm, violinist, Sternberg, pianist, and Miss Letitia L. Fritch, prima donna, will appear 22d.

Items: A comb. was formed here last week composed of the following talent: Cora Van Tassel, Georgie Morris, Emma L. Clavelle, Hattie A. Collier, L. H. Cross, Edwin Young, Fred Fenton, J. E. Anisale and J. H. Bernard. Mr. Cross will act as manager, and Mr. Bernard as advance agent. They will travel as the Enoch Arden comb.—Mr. Comly, of the Lawn-Tennis co., says that business has been simply immense with them.—Manager Gobay, of the Grand, has been quite ill the past week, although able to attend to his duties.—E. George Gould, one of our rising young singers, has placed his intention of adopting the stage as a profession. Mr. Gould has a rich melodious voice.

OWEGO.

Wilson Hall (George W. Sweet, manager): Warner's Ideal Baby Opera co., in Fatinitza on the 11th, to a fair house.

LOCKPORT.

Hodge Opera House (James Statte, manager): Tony Denier's Humpty Dumpty troupe, to full house, 8th. Giles Star co. in Uncle Tom's Cabin to fair business 12th and 13th. Coming: Sternberg Concert Troupe, 19th.

KINGSTON.

Music Hall (Cornelius Burhans, manager): Gilmore and Mico's Humpty Dumpty and Specialty comb. is booked for 17th; Charlotte Thompson for 22d; Wallace Sisters' comb, 23d. Efforts are being made to secure the A. M. Palmer False Friend comb. to play here. Helen Potter's Pleiades comb. has written for dates.

Sampson Opera House (Phil Sampson, manager): Gilmore and Mico's Humpty Dumpty and Specialty comb. 18th; Wallace Sisters' comb, 24th.

Items: The present and coming season promise to be the best Kingston has ever witnessed.

UTICA.

Opera House (John Abercrombie, manager): The following are the attractions booked. The Tourists, 20th. The Boston Ideal Opera co., in Chimes of Normandy, and Fatinitza, 27th and 29th; Joseph Jefferson and Mrs. John Drew, 30th; The Kate Thayer Grand Concert co., and Spanish Students, Dec. 1.

Academy of Music (Meech Bros. proprietors): The Jarret Comb. conducted a very successful engagement at this theatre on the 13th, Cinderella being the attraction. The Comly-Barton Comb. opened 15th, for three nights in their specialty Lawn Tennis. The Musical Comedy of Photos, will be the attraction the last half of the week. The following week Hermann will perform.

Adelphi (Joe Lang, manager): The excellent bill of last week has crowded the Adelphi every night.

BINGHAMTON.

Academy (A. D. Turner, manager): D'Oyly

Carte's Opera co. the 9th, in the Pirates of Penzance, to a large and refined audience. Warner's Baby Opera co. in Fatinitza 10th, to a poor house.

Lester Hall (H. N. Lester, manager): Coming: Hartz comb., all this week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Nothing the past week. Thanksgiving week, The Wilkinsons in Uncle Tom's Cabin; their second visit this season.

HORNELLVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Nothing doing the past week. Eunice Goodrich cancelled her date. Billed: Fay-Bradford comb. in spiritualistic manifestations 15th. J. H. Keane Comedy co. in Rip Van Winkle 17th, and Warner's Ideal Baby Opera co. in Fatinitza 20th.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Abbey's Humpty Dumpty, to large house, 11th; performance gave good satisfaction. Maggie Mitchell, in Jane Eyre, to large business, 13th; she was supported by an excellent co., and pleased everyone present. Prof. Regnard, in Mesmerism, 15th; he will fill all nights not taken for next two weeks.

NEWARK.

Park Theatre: Hobbies, to large business. 7th; Abbey's Humpty Dumpty, to good houses, 8th and 9th; Our Gentlemen Friends gave admirable performances, 11th and 12th, to a well-pleased audience. Fanny Davenport, in An American Girl, 13th, matinee; evening, two acts of An American Girl, and Leah. The business was immense. Booked: 18th, Thalia Theatre co., in Royal Midday; 19th and 20th, Salsbury's Troubadours, in The Brook; 22d, D'Oyly Carte's Pirates of Penzance co.

Grand Opera House: Fifth Avenue Two Orphans comb., 12th and 13th, gave a good show, to a large house.

Waldmann's Opera House: 13th and week, Fannie Louise Buckingham, as Mazaepa, Specialties, St. Felix Sisters, James Hearn, Alexander Davis, La Verdi Sisters, and Fanny Davenport.

Mulberry Street Theatre: 15th and week, The Heart of a Great City. Olio: Harry McEvoy and Emma Rogers, Marie Whittingham, Lew Cole, Hull Twin Sisters, and Lizzie Parker.

Metropolitan: Played to large business during past week. Beginning 15th, Spectacle of the Forty Thieves; variety; the Rickert Bros., Conney and Ryan, H. M. Christy, McGilore and Lacy.

New Hampshire.

PORTSMOUTH.

Music Hall (John J. Ayers, manager): Minnie Palmer's Boarding School on the 8th; the original Evangeline on the 9th, a fair show. Prof. Hartzman Magician and Gift Enterprise, to a big house, 12th. Booked: 14th, Rev. Henry Morgan, Lecture to fast Young Men; 15th, Buffalo Bill; 16th, Park Quartette and Janie Savage, Reader, being the opening of the Lyceum Course; 19th, New York Pinafore co.; 23d, Duprez and Benedict's Minstrels.

Item: Frank Gilder, the pianist, and Master William H. Lee, the boy tenor of Boston appeared here in concert last Sunday, and gave immense satisfaction; both were repeatedly encored.

MANCHESTER.

Smythe's Opera House (A. D. Stark, manager): Henderson's Dime Show has been playing all the past week, to good houses. Billed: Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, 17th. The Jollities comb, 24th.

CONCORD.

White's Opera House: Buffalo Bill comb. in John A. Stevens border drama, Prairie Wolf, to packed house 12th. Co. fair. Everybody pleased.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Bartley Campbell's Galle Slave, 8th, to poor business. Gus Williams' comb., in Our German Senator, 12th, to packed house. Ford and Denham's Masqueraders, in Pranks, 16th, and the Rive-King Concert co., 18th.

Arena: Coup's Circus comes 29th. The advance brigade are now in the city.

OHIO.

SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor, Harman Tyner, manager): O. D. Byron, 11th; in Across the Continent, to a packed house. Coming: 15th, Sol Smith Russell, in Edgewood Folks; 16th, Tony Denier's Humpty Dumpty; 18th, Tourists; 19th, Rice's Evangeline; 20th, Nip and Tuck.

Items: The Sol Smith Russell and Tony Denier co., carry a fine line of Printing and Lithographs. Mr. George S. Sydney, Denier's advance agent was in town 9th. —Clark and Marble Tile Club Theatre co., passed through the city 13th, en route for Dayton.—Leavitt's Specialty Troupe will be here 22d.—Advance Agent Penoyre, of Rice's Evangeline co., was in town, 13th.—The Corps of Ushers at Black's, under the efficient management of Mr. Clay Nelson, are worthy of mention.—There is a letter here in P. O. for the Heller comb.—Popular prices, and a good troupe, will win here every time.

CHILLICOTHE.

Opera House: Oliver Doubt Byron played to a fair sized audience the 10th, co. much improved; Tile Club, on the 12th.

Masonic Hall (Phil Klein, manager): Nip and Tuck 26th.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Oliver Doubt Byron made another of his sensational trips Across the Continent, 9th, and electrified a good sized audience. The Tile Club, 10th, and 11th, was greeted by large and delighted audiences. The Club is composed of the cream of the variety stage. Everything is new and fresh, or at least has the appearance of newness by the oddity of its setting. Making allowance for slight incongruities, the entertainment was a royal one. Ed Marble, the very heavy comedian was jolly as ever. William Paul Brown was in fine spirits, his present successful appearance contrasting so strongly with the last time he was here. Frank Budworth gets in his chinese business with good effect. Richard Gorman does some good work in his Congress of Nations. Lizzie Harold as W. W. Snob was "crushing." Gertie Granville, who is the life of the party, sings and dances well. Marie Conron sang sweetly some Spanish airs. Last, but not least, our old friend, William Carroll, of Harris & Carroll, proved the card of the club. The people had already the worth of their money, but when this chromo was thrown in, their delight could hardly be suppressed. Carroll enjoyed more recalls than any member of the club.

Our Little Rosebud must not be forgotten. Her songs and dances are very neat, and she is a little gem in her way. Edgewood Folks, 12th, 13th. Good houses witnessed this verand success. The best that can be said of the play is that it is Sol Smith Russell all the way through. His specialties are wedged in at every opportunity, and, to those who have not seen him, are very laughable and amusing. Carrie McHenry, the leading light, is a sweet little thing in blue. B. T. Ringgold, J. W. Lanerger, Walter Lennox, Sr., and Charles Rockwell, form a good support. Abbey's Humpty Dumpty and Tyrolean Warblers, 17th; Golden Game, cancelled 18th, 16th; Annie E. Vickers in readings, 19th; Annie Graham's Upper Crust, 23d, 23d; The Strategists, 24th, 25th; Wilhelmj Concert co., 26th; Mary Anderson, Dec. 1 and 2.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, manager): Tony Denier's Humpty Dumpty, drew good house, 13th; Rice's New Evangeline, 18th; Madame Renta's Minstrels, 20th; Maud Granger, Two nights in Rome comb., 24th, 25th.

Items: This and next month the Grand will contain some of the best stars travelling.—Our charming Mary Beebe is to be married to a Boston gentleman next month, and her sprightly figure and pleasing voice will be missed on the stage.—Tillie Femunder of local vocal fame was married 7th. She has appeared here in opera successfully.—I'm glad Little Rosebud is in such good company as the Tile Club offers.—The quartette, Marble, Butworth, Lizzie Harold and Gertie Granville in Harrigan and Hart's melody of popular songs was probably the best feature of the Tile Club, and one of the nearest things we've had for a long time.—The "boys" are anxious to see the pretty Jarbeau as well as all the other girls with Evangeline.

TOLEDO.

Wheeler's Opera House: Haverly's New United Minstrels gave a very fine entertainment on the 3d, to a packed house. Booked John Stevens, 18th; Mrs. Scott Siddons, 24th.

DAYTON.

Reed's Opera House (C. A. and G. P. Reed, managers): The Standard Dramatic and Specialty co. have cancelled their date of 13th and 14th. Rial and Draper's Uncle Tom party have cancelled their date of 15th. Anthony & Ellis' Mammoth Ideal Uncle Tom's Cabin co. are billed here for 17th.

AKRON.

Academy of Music (W. G. Robinson, manager): Baird's New Orleans Minstrels, 9th to a large house; performance good. Tony Denier's Humpty Dumpty to a crowded audience 11th. Coming: Jack and Miller's Comets, 15th. Clinton Hall's Strategists, 18th.

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND
N. P. WILLIS.THE ACCREDITED ORGAN OF THE THEATRICAL
MANAGERS AND THE ONLY EXCLUSIVELY
DRAMATIC NEWSPAPER IN AMERICA.HARRISON GREY FISKE,
EDITOR.Published Weekly at No. 12 Union Square,
New York, byTHE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION:

One year.....\$2.50
Six months.....\$1.25ADVERTISING.—Transient advertisements
must be paid for strictly in advance; Profes-
sional Cards, \$3 per quarter. Advertisements
received up to 1 p.m. Wednesday. Foreign
advertisements and subscriptions will be re-
ceived by HENRY F. GILLIO & Co., American
Exchange, 449 STRAND, LONDON, W. C., who
keep THE MIRROR on sale in their Press and
News department.THE MIRROR is supplied to the trade by the
AMERICAN NEWS COMPANY and its branches.
Entered at the New York Post Office as
"Second Class" mail matter.Make all checks and money-orders payable to
THE NEW YORK MIRROR,
Station "D," New York P. O.

NEW YORK, NOVEMBER 20, 1880.

Mirror Letter-List.

Adams, Burton
Abbott, Emma (2)
Belgarde, Adele
Burgess, Neil (3)
Barnes, W. D. (3)
Bassett, Jeddiah
Belden, Clara
Brown, Mrs. Nellie
Bonner, Robert
Belmont, Grace
Brown, Tom
Blake, O. W.
Butler Miss Mamie
Clapham, Harry
Carina, Mm.
Callender, Manager
Cody, William F.
Cavendish, Ada
Clarke, Harry
Church, Edw. A.
Chambers, Augusta
Conner, Capt.
Curti, Carlo
Campbell, Bartley
Dempsey, Louise
Deitzel, D.
Deuster, G. N.
De Castro, M.
De Estee, Helen
Dobson, Frank
Dunn, Julia E.
Du Breul, A. F.
Drake, H.
Frisk, Mose
Fox, Annie
Farrell, Minnie
Fitch, Florence
Goodwin, Nat.
Griffin, Dr. Hamilito
Granger, Willis
Gosche, Jacob
Greaves, Estelle
Garthwaite, Fannie
Gayler, Frank C. (2)
Jermon, J. D.
Graw, J. F.
Gillette, Will.
Harrison, Alice
Haley & Boyd
Hall, Clinton
Harrison, L.
Hawley, Victor
Hofele, F. W. (3)
Hickey, S. M. (3)
Hanley, Martin W.
Howard, G. C. (2)
Houp, Emily
Harold, Donald
Irving, Phil H.
Ingram, Prentiss
Jackson, J. E.
Jarrett, H. C. (3)
James, W. St. T.
Jackson, Minnie
Kidder, Charles H.

King, De Loss
Kenyon, Lida
Kruger, Mm. Ellse
Knight, Geo. S.
Lafayette, Ruby
Lawrence, E. L.
Leavitt, M. B.
Levanion, Alfred
Leonard, John J.
Lamoune, Emma
Landon, W. B.
Livingston, W. H.
Lawrence, Atkins
Lynton, Ethel
McGinnis, Charles
Miller, Joseph
McDonough, Tom B.
Marston, E. W.
Mackay, F. F. (2)
McCullough, John (3)
Murphy, Joseph
Mitchell, Maggie (3)
McKay, Andy
McDonough, J. E.
Montgomery, Mr.
Mordant, Miss M.
Morton, Charles
Northcutt, Amy
Nellie (7)
Nelson, W. B.
Newcomb, Bobby
Night, George
Potter, Helen
Prescott, Marie
Phillips, Gus
Paul, Frank W.
Platt, E. S.
Polk, J. B.
Roche, Frank
Remeize, Ella (2)
Rigby, James
Roberts, Richard E.
Randel, J. N.
Rutherford, L.
Reade, Eleanor
Rebers, Sallie
Stuart, Lillian Helen
Snyder, G. S.
Sargent, Harry (pkge)
Scott, Lester F.
Sothern, E. A.
Stoddard, Charles
Stevens, Ed A. (2)
Travers, Helen
Temple, Louise (4)
Wells, Bertha
Williams, Frank
Williams, Bart
Ward, Fred B.
Weber, Sophie
Wall, Harry
Warner, John
Young, Fred A.
Zimmerman, Ed.

The New York Mirror has the
Largest Dramatic Circulation
in America.THE NEW YORK MIRROR is on sale every
Thursday noon at all the news stands in
this city, and in out-of-town places as soon
thereafter as can be reached by mail and
express.

NOTICE.

Advertisers and others are cautioned
against transacting business of any descrip-
tion relating to the NEW YORK MIRROR
withERNEST HARVEY
or
OSCAR DRYER,as they are in no way connected with this
paper.Next Thursday, Nov. 25, being a national
holiday, THE MIRROR will be issued one day
earlier than usual.Manager Abbey's Sickness and Our
Remedy.

It often happens that a very sick man, crazed by the fever that infects his blood, struggles to sit up in his bed and orders his physician to go away. "Leave me! leave me!" he will shout; "I want no more doctors—no more medicine! I'll pay no more f.—no more bills! Let me alone! Let me die in peace!" Such incidents are within the experience of every practising physician. But what does the doctor do? Does he obey his half insane patient and leave him to perish? No! With that infinite patience which is part of a doctor's training, he disregards the sick man's wanderings and steadily exerts all his skill and science to conquer the disease. In the case of Manager Abbey THE MIRROR has an experience precisely similar to that which we have just sketched. Mr. Abbey is suffering from a severe attack of the California fever, known as the Passion Play. Coming upon him while his nerves are disordered by the Bernhard excitement, it has attacked him very severely. We have carefully diagnosed the

symptoms, and find the patient in a very dangerous condition. Instead of thanking us for our care and adopting the simple but efficient remedies we have prescribed, Manager Abbey bursts out, like the crazy sufferer we have portrayed, and exclaims: "I will stop my advertising in THE MIRROR! I want no more of your advice! Be silent and leave me to work my own destruction in my own way!" Does THE MIRROR intend to comply with Mr. Abbey's fevered requests? Shall we be silent and leave him to his fate? No! We shall imitate the patience of the physician and insist upon curing Manager Abbey in spite of himself. Our remedy may prove to be rather more heroic than we should have applied had the patient been quiet, reasonable and tractable; but it will not hurt half so much as the disease, and when Manager Abbey has completely recovered he will thank us for our trouble and restore to us that advertising patronage which we value so highly!

Let us sit for a moment by the bedside of the sick manager and chat cheerfully about what he has done in his paroxysms. Very frequently people who are offended by the truths which they read in their journals undertake to coerce the editors by stopping their papers or withdrawing their advertisements. Did any of these persons ever sit down and think how much damage they inflict and how great is the influence of their action? The angry reader stops his paper; but the editor never knows about it and, like Charles Surface, never feels his loss. On the very day that the notification of the stoppage of this one paper reaches the publisher, there arrives from the American News Company an urgent order for three hundred and fifty extra copies, all of the previous large supplies having been sold out. Is the one subscriber missed? How does the publisher know but that the very article which so angered the impatient withdrawer has so pleased the public as to lead to this extra demand for more MIRRORS? "Stop my advertisements, too!" screams Manager Abbey. To how much do our readers suppose that these advertisements, the withdrawal of which is to silence THE MIRROR, actually amount in hard cash? Why, to four dollars a week! Four dollars! Manager Abbey imagines that THE MIRROR can be turned this way and that, quieted, muzzled, shackled, for four dollars! Really this is a very poor compliment to the press, which has been so kind to Manager Abbey, and to the journalists who have generously assisted him by no stinted praises! Four dollars! For that sum we are expected by Manager Abbey to allow him to injure the profession; to array against it all the religious passions and prejudices which it has required years to reconcile; to do the utmost possible harm, not only to himself and his theatres, but to all the managers, the actors and the theatres in this city and this country. Four dollars! You see at once how sick Manager Abbey must be when such insane notions disturb his brain, and you understand the necessity of an immediate application of cooling remedies—powdered ice on the head, blisters on the temples, a dose of salts and occasional sips of lime-juice. It is wrong to laugh at a sick man's vagaries, and we do not tell you his symptoms to make you smile but in order to show you how very, very ill he is, and how urgent is the necessity for our constant attendance.

When a patient is out of his mind, the safest way to prevent him from doing any damage to himself, his nurses or other people is to put on him a strait-waistcoat. This sounds harsh; but such a waistcoat is entirely painless. It simply prevents the sufferer from using his hands against those who are his friends. Now we intend to put Manager Abbey in the strait-waistcoat of the Law. A petition has been drawn up, and is now being numerously signed by the best and most respected citizens of New York, asking the Board of Aldermen to enact and the Mayor to approve a brief ordinance, similar to that adopted in San Francisco, which will prohibit under a penalty of fine and imprisonment the production of such an outrage as the Passion Play, degrading alike to religion and the stage. We give fair warning of this petition and its intention, so that Manager Abbey may not be able to say truly that THE MIRROR has closed his theatre and thrown professionals out of work when the law is enforced upon him in December. There is yet plenty of time for him to get something else ready to follow the Bernhard season. Nobody except a small clique of California speculators will be out of pocket a dollar if he announces that the Passion Play will not be done and that, hereafter, he will attend to his legitimate business as a manager. We also give this advance notice of the petition because during the feverish ravings of Manager Abbey, the curious word "boodile" has been heard. "Boodile" is not a professional word; it is political slang. It means money used to bribe members of a legislative body. In the present application of it, the term means that some of the money made by the

Bernhardt first night will be sent down town to persuade the Aldermen not to pass the Passion Play ordinance. How much are the Aldermen to be offered? Four dollars apiece? Unfortunately for Manager Abbey, this is a subject in regard to which no Alderman will dare to be for sale. The entire city is of one mind concerning the horrible outrage of the Passion Play, and any person who ventured to sell his vote upon this matter would sacrifice his political and personal future in New York. If Manager Abbey wants to try the experiment, we give him, as we have said, ample notice and warning. We have not taken him by surprise nor left him with a closed theatre as we might have done by securing the revoking of his license as soon as he brought out his sacrilegious spectacle. It is only Manager Abbey who attempts to strike foul blows—for four dollars!

How could any manager in his senses suppose that it would benefit him to array against himself the whole press of the metropolis and the entire community? How could he expect to gain any advantage by making war on THE MIRROR, the accredited representative of the profession, when all the journals, religious and secular, have declared against him and all the people of New York are opposed to him? Does Manager Abbey intend to withdraw his advertisements from the Herald, from the Tribune, from the Times, from the Sun, from the Star, from the Spirit of the Times, because all of these papers have condemned the Passion Play in language as decided and even more severe than THE MIRROR? Does he intend to order away from his theatres all the reputable gentlemen, the representative clergymen, the distinguished citizens whom we have interviewed upon the subject and who are now signing the petition to which we have referred? Is it his ambition, then, to have a theatre that is not advertised in any leading journal and from which all reputable theatre-goers are driven away? We cannot believe this of Manager Abbey. He is extremely ill! More powdered ice! More blisters! More salts and senna! More lime-juice! If the patient wakes during the night, read to him the interviews and extracts which we have published in our news columns in regard to the Passion Play. We shall call upon him again presently and hope to find him much better; but we shall certainly prepare the strait-waistcoat in case of an emergency.

The Theatres Crowded and the Pro-
fession Prosperous.

When, during the Summer, THE MIRROR predicted that this season would be the most brilliant and properous that the profession had ever known, and when we also predicted that the Bernhardt sensation would stimulate, instead of interfering with, the business of the other theatres, many of our readers thought that our prophecies were too good to come true. But they have come true. Look at the business now being done at the metropolitan houses. Take a night when Bernhardt has a \$5,000 house, and when there is a \$6,000 house at the Academy of Music, and see if the receipts of the other places of amusement are affected by this immense outlay. It is with difficulty that a vacant seat could be found anywhere last week. The matinees were as crowded as the evening performances, and even the extra matinees were jammed. We do not overestimate the receipts when we announce that over \$300,000 were expended upon amusements in this city last week—an average of \$50,000 a day. These sums are immense, but they are guaranteed by the official figures of the various theatres. Bernhardt led off with over \$17,000 for her first three nights. The four performances at the Academy footed up over \$25,000. On Wednesday night, when Bernhardt played Frou-Frou for the first time here, all the other theatres reported a noticeable increase in their audiences. This shows that the advertising actress really advertises the other theatres as well as herself. Her own houses are decreasing, and speculators are selling seats outside at ridiculously small prices; but we hope that she will not be allowed to sink below a paying average. Her representations have convinced the public what excellent actors and actresses we have in our theatres. With all her worldwide notoriety, we find, now that we can see her act, that she is in no artistic respect superior to the leading actresses of the American stage, and thus the immediate effect of her sojourn is to elaborate the estimation in which our own professionals are held by the public.

We do not pretend to explain why people should be willing to pay three dollars a seat to see Bernhardt when they can see as good if not better acting at the other theatres for half the money. Perhaps it is curiosity, perhaps fashion, perhaps the prevalent passion for pretending to understand French, perhaps a mixture of all these motives, that explains the Bernhardt furor. Let us be satisfied with the fact that the public, instead of deserting their old favorites for the

French adventuress, now turn out in larger numbers than ever before, as if they had just discovered what admirable entertainments our managers provide for them. The general verdict upon Bernhardt was one of disappointment. We have had much better actresses here when we did not patronize them so liberally. We have as good actresses at several of our leading theatres, although we have not sufficiently appreciated them before. This seems to be the reasoning of the public, and nobody can deny that it is very sensible and logical. The results are seen in overcrowded houses and overflowing treasuries. In our opinion the same phenomena will follow Bernhardt all over the country. Her managers will do well to follow the example of the New York speculators and dispose of as many seats as possible before she appears; for her prices drop as soon as the public discover what she is and all she can do; but, with a large advance sale, it is easy to count up a very fair average for her receipts. Our managers have paid for her in advance, and the public should be called upon to pay in advance also. The sales at Boston and Philadelphia show that they are perfectly willing to do this. But the managers who have not secured Bernhardt need not fear her arrival, but should be among the first to welcome her enthusiastically and bolster up her business. The reaction consequent upon her appearance will double their receipts. This has been the case in New York, and we predict that it will be so throughout the whole country. Instead of inspiring the profession as they intended, by importing the French sensationalist, the Bernhardt speculators have indirectly benefited every manager and actor. The profession was never before so prosperous, and never before so well deserved its prosperity.

PERSONAL.

RANKIN.—McKee Rankin will be back shortly from England.

CHERIE.—Adelaide Cherie looks exceedingly handsome as the Sorceress in Enchantment.

BOOTH.—Edwin Booth's complete success in London, has been verified by the critics of the weekly journals.

SALVINI.—The renowned Italian tragedian is fifty-one years old. He has been a soldier, and served under Garibaldi.

WENTWORTH.—Manager Wentworth, of the Boston Gaiety is in town. He occupied a box at the Union Square Tuesday night.

LEWIS.—Catherine Lewis will commence a starring tour about the 6th of December, in a play by William Seymour of the Boston Museum.

FAWCETT.—Edgar was in a stage box, at the Boston Museum, on the first night of his Sixes and Sevens. He wore a blue tie, indicative of his feelings, no doubt.

SALVINI.—Up to the hour of going to press Wednesday night, Signor Salvini had not arrived. The Canada will probably reach the city some time this afternoon.

DARLING.—Bessie, who has been very ill, is now slowly recovering. She intends as soon as she is able, to take the road, with two strong pieces and a good company.

STEWART.—A. A. Stewart of Strobridge and Co. Cincinnati is in New York attending to the business of his firm. He will remain in town until after Thanksgiving.

GROVER.—Len Grover is said to be at work on a new drama. Of course it's an adaptation from the French, and strange to relate it is called A Voice from Heaven.

IRVING.—Henry Irving, the favorite London actor, is five years younger than Edwin Booth, and has been acting twenty-four years, or seven years less than Mr. Booth.

LACY.—Harry Lacy as Jean Renard in "A Celebrated Case" at Haverly's Brooklyn Theatre, the present week has received much favorable mention by the critics of that city.

HICKS.—Charles H. Hicks, who is to represent John Stetson ahead of Salvini, is in the city. He will be remembered as the popular manager of the Oakland Garden, Boston, last summer.

MAGUIRE.—It is reported, on what seems the best authority, that Thomas Maguire does not return to the Baldwin Theatre, San Francisco. His connection with that house having entirely ceased.

GRISMER.—J. R. Grismer, who played Count Le Gare, in Upper Crust, recently, at the Standard is now playing in Louis XI, in San Francisco. He intends to locate permanently on the Pacific coast.

FULLER.—Col. George F. Fuller, the veteran manager and artist, and now correspondent of the Louisville Courier Journal, called at THE MIRROR office, Wednesday morning, looking hale and hearty.

MCCULLOUGH.—Whatever critics may say of John McCullough as an actor, or however much they may decry his tragic impersonations—there are few who will not admit that he is a man worthy of the social friendships that surround him.

DE BELLEVILLE.—The first page of THE MIRROR shows a portrait of Frederic de Belleville, the accomplished leading young man of A. M. Palmer's False Friend combination. He has scored a success as Lucien Gleyre, and is spoken of highly by the press. We hope to see him at the Union Square in the next production—which is a long way off, judging from the business Daniel Rochat is drawing.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

Mr. Charles Wheatleigh called the other day to contradict the report that Agnes Robertson had disbanded her company. He states that she was simply acting under salary to Max Strakosch, who was the manager of the organization, and that she was not responsible for any action he may have taken. Mr. Wheatleigh further says that Strakosch broke up the company without notice, that Agnes Robertson was ignorant of his intention up to the last moment, and that the profits had exceeded expenses throughout the tour.

The accomplished dramatic critic of an esteemed morning contemporary, in the course of a letter written me on the subject of the proposed Passion Play, says: "I have read your articles and interviews, concerning the Passion Play, with a great deal of interest, and I think that the statements which you have received from the clergymen show clearly enough the public sentiment against the play. Such statements are the very best argument you could put forth, and they hardly stand in need of outside sanction. The — has refrained from discussing the subject for several reasons—though we are certainly not lukewarm. Your servant is not precisely a Christian, but he is not the less decidedly opposed to an experiment that is sure to harm the stage, the profession, and to disgust the respectable public."

The performance of Camille, Monday night at Booth's was prolonged until after midnight, and as a consequence several of the daily paper critics were not able to get their copy down town in time for Monday morning's issue. It is whispered that Mam'selle has had a large *loge* fitted up for her especial convenience underneath the stage, to which she repairs in the *entr'actes* to drink champagne with her friends. This may or may not account for the long and tedious waits that occur from act to act.

Haverly's Widow Bedott company were the recipients of a reception in Houston, Texas, at the hands of the Bachelor's Club of that place. On the arrival of the company they were met by a deputation from the club, with carriages to take them to their hotel. After the performance a supper was in readiness, and speeches, wine, and song filled out the time until daylight. Mr. Blanchett, manager of the organization for Mr. Haverly, is well known in Houston, where he has figured as director of several troupes.

It is not often that a man spends a night in jail in preference to some other place, but Barney Macauley did last Thursday in Indianapolis. It appears that he was arrested at the suit of one J. M. McElfatrick, an architect, who claimed that the manager was indebted to him to the amount of \$1200, for work on Macauley's theatre in Louisville. Mr. Macauley refused many offers of bail and passed the night behind the bars in company with a deputy sheriff. The arrest seems to have been malicious for he was honorably discharged on the following morning.

NEW YORK, Nov. 16, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR.—Will it be necessary to pass a special order to prevent the production of the sacrilegious Passion Play? I am told that there is a state law, which covers the ground, and provides for just such a case as this one. Cannot this be unearthed? Yours truly,

H. A. PHILLIPS.

The laws of the state have been carefully examined, and I have failed to find one in existence that will stop the performance of the Passion Play in this city. A section of an act passed in 1839, relating to amusements which was amended in 1860 reads: "License shall be issued under such terms and under such regulations as the municipal authorities may respectively present." This clearly shows that every municipality has a right to determine what play may or may not be performed. The verdict lies with the city government, and the Mayor and Board of Aldermen will decide the matter. To them, therefore, is the petition of the citizens and residents of New York protesting against the projected outrage of the theatre and morality addressed. They will weigh the matter well, and then do their duty like the honest representatives of the people that they are.

Last week it was stated that Manager Palmer refused to permit any company bearing his name to perform on Sunday. This determination is likely to bring about litigation. I am told that Mr. R. E. J. Miles, manager of the Grand Opera House, Cincinnati, threatens to bring a suit against Mr. A. M. Palmer, as manager of the False Friend combination, for refusing to play on Sunday at the Opera House. On the part of Manager Miles, it may be said, that his contract was made in good faith, and his house, being always opened on Sunday, he now refuses to close it during the engagement of the False Friend combination. On the other hand, Mr. Palmer's objection to Sunday theatrical performances, are strong. He refuses to permit his company to play, on the ground that it would be demoralizing to the actors, offensive to a large class of citizens.



The play's the thing.

Bernhardt has not proved the formidable rival that the local managers feared; on the contrary, her advent has been the signal for the commencement of a series of brilliant first night gatherings. One of these assembled at the Fifth Avenue, Monday night, when John McCullough made his re-entrance upon the New York stage in the character of Virginius. His re-appearance had all the interest about it of a Metropolitan debut, for the tragedian has hitherto played no really notable engagement in this city—those fulfilled some years since at Booth's and the Grand Opera House having been colorless and unimportant events. The occasion was furthermore interesting as the forty-third anniversary of McCullough's birth, and his friends knew of no better manner to celebrate it than by giving him a bumper in the way of a hearty reception, cart loads of beautiful floral gifts, and tumults of applause whenever opportunity offered.

Were there actors of the legitimate drama on our stage to-day of the Macready, Forrest, or George Frederick Cooke stamp, it would be an easy task to determine John McCullough's rank as a tragic actor. In the present era of trowsers and dress-coat actors it is not so simple a matter for the critical mind to properly place the few men of the stage that adhere to the plays of our daddies. Fair-minded people, discriminating judges of good acting, unanimously agree in placing Edwin Booth on the pedestal of legitimate drama fame, and bowing to his supremacy. Very properly. We have yet to see the actor living who rivals Booth in his repertoire of impersonations. John McCullough does not rival him, and, that point admitted, his claim—or rather that made for him by his friends—to the title of leading American tragedian, may be once and forever dismissed. That he is the most popular player of his time, all those who are acquainted with the story of his success and the great prosperity with which he has had the good fortune on every hand to meet, will frankly concede. This is largely due to his being what is popularly termed a thoroughly "good fellow," with a social reputation and a heart as big as his body. A princely entertainer, a jovial companion, a liberal purse—these three attributes have gained John McCullough a good part of his fame, and nobody begrudges him one iota of it.

When we weigh him not as a man, but as an actor, the kindest friend, whose mind is unclouded by personal feeling, must confess that he is found wanting. In the first place, his school was a bad one. All great actors are reputed with establishing schools, so it was nothing remarkable in the fact that Forrest founded his. The only follower who has attained popular success, in fact its only pupil, is John McCullough, who was associated with Forrest several seasons as his leading support. But in adopting the methods of his teacher, McCullough has fallen into a common error. He has not studied the purity of Forrest's school, he has acquired only its exaggerations, and the mannerisms of the founder. Mannerisms in an actor are never pleasant to a thoughtful admirer of the art of acting—they are forgiven or lost sight of, sometimes in the efforts of a man of genius. McCullough is not a genius, and in carefully analyzing his work, we find that the inborn, natural talent, which he undoubtedly possesses has run into wrong channels on account of this very imitation of Forrest's faults. People who went to see Forrest in his palmy days were not carried away by his peculiar ranting style of declamation, his false emphasis, and contempt for tradition and usage. It was the very soul of the man shining through these defects that moved them to enthusiasm. There is no soul at all in McCullough's acting. There should be, and there could be, but there isn't. His bursts of passion are unnatural and strained because he is engaged in a work of smothering John McCullough's merits under a coverlid of Edwin Forrest's faults.

The tragedy of Virginius, which Sheridan Knowles wrote years ago for Macready, is an absorbing story, but how much of this is due to history and how much to the author it would be a discriminating judge indeed, who could truly say. Its language is stilted, artificial, and pedantic; its plot jerkily treated. The nobleness of character, the brave heroism of his nature, and the love of his child which the Roman father displays, makes him a dramatic figure that wins the admiration and sympathy of an audience every time. Knowles constructed the part to fit Macready like a glove, and the wonderful triumph the latter scored in the role showed how well the dramatist had succeeded in his endeavor. Physically Mr. McCullough is well qualified to fill the character. He is best when he attempts least. That is to say, his repose is more effective than his passion, which is of a violent type. The scenes with Virginius, which brim over with tenderness and parental love, were done by Mr. McCullough in a hard unsympathetic style. The effective point which may be made in

the third act in the course of the scene at the Roman camp, where Lucius dispels Virginius' fears by telling him that his daughter's life is safe, was lost. "I am still a father. I thank thee Jupiter!" was delivered in a boisterous tone that comported ill with the feeling of the man. During this act McCullough wears a golden armor of magnificent workmanship, and a red cloak. Macready correctly wore a simple steel breastplate and trappings as befitted a centurion of the Roman army. The red cloak, or pallium, was a mark denoting the rank of a Roman general. The scene in the forum before Claudius was overacted. In the last act, the star was at his best, the picture of the man whose reason is dethroned by his grief, being graphically and vigorously executed.

When Frederick Warde made his first appearance in New York some years ago, supporting Charlotte Cushman, the veteran George Vandenhoff said to the writer, "That young man has excellent stuff in him. I am much mistaken if he will not make his mark." He has fulfilled the promise that was then held forth, and gave a beautiful performance of the part of Iulius. It was a noble piece of acting that left a decided impression. Edmund Collier was very preachy as the tyrant Appius Claudius. John A. Lane made an excellent Numitorius. Kate Forsythe had no idea whatever of Virginius—a part that should be played with maidenly grace and girlish simplicity. In her hands it received poor treatment. The balance of the company was efficient. The Roman citizens were sparse in quantity, but blatant in quality. The scenery was new and good. Virginius is drawing large houses. Next week Mr. McCullough will appear as Othello, a characterization in which he is seen at his best.

A revival of the spectacular play Enchantment, took place at Niblo's Theatre Monday night, and attracted a large audience. Last year, this piece was blessed with a successful run of one hundred nights, which it deluded. The splendor of the scenery, costumes, ballet and other adjuncts merited support. This year, however, the performance is given in a decidedly inferior manner. The dramatic company does not comprise so many good names, the scenery has not been refreshed, the ballet is stale, flat, and unprofitable, the costumes are evidently derived from the lowest depths of one of the Kralffy Brothers old hampers. The specialties are excellent however, and to every one who did not see Enchantment last season a satisfactory evening's amusement may be obtained by viewing it. Henri Laurant play Andre fairly, and sings the music agreeably. Blanche Corelli plays Angeline poorly, and does not give the music at all. Adelaide Cherie's handsome form appears to decided advantage in the costume of the sorceress Rayense, and she delivered the lines with excellent effect. We don't like to see a good actress, whose talents entitle her to better opportunities doing this sort of business. Felix Morris is funny in a galvanic sort of way as the Governor, and young Davidge is not a good substitute for George Edson, as Don Lodas; B. W. Turner was sufficiently dark and dreary as Arbra; T. F. Meagher was amusing as Count Bohn—with a brogue. Jennie Yeamans acts, sings, and dances Madelon much more cleverly than Amy Lee did last year. She is a welcome little favorite in anything. The old Nick seemed to have got into the scenery—or the stage carpenter, for the changes all went by hitch and start. Cornalba's dancing is always pleasing, but Cappelini and Comis fall upon the view. The three Herberts and the Russian Athletes do some very neat and agile acrobatic feats. Joe Norton, magic juggler, did not put in an appearance except on the programme. The Kralffy's will have a chance to retrieve themselves shortly in the Black Venus. A word should be said in commendation of Charles Puerner, for the excellent form into which he has got his admirable orchestra. The musical selections employed in Enchantment, are neither new nor pretty but they are finely performed.

Last Wednesday night, Sarah Bernhardt appeared as Frou Frou, before a large audience, although seats were sold at ridiculously small prices by the speculators in the street. The impression that the star created in this the second role in which she appeared, was favorable. It was generally conceded to be a smooth, even, performance, highly polished, but cold and unsympathetic. The audience was not enthusiastic, indeed, there was nothing to enthrall about. We have seen quite as good performances of the part given by Modjeska and Agnes Ethel. The company appeared if anything to worse advantage than in Adrienne. Angelo has about as much knowledge of acting as a billet of wood, and has not besides the merit of being so useful. Monday night, Camille was produced, Bernhardt appearing in the piece for the first time. Her success was of a somewhat doubtful nature. The newspapers are beginning to tell the truth about Bernhardt. She dropped to her proper level in the public estimation directly after her first appearance.

Revels is holding its own at Haverly's Fourteenth street theatre. The burlesque has become popular.—Needles and Pins is sharing in the general prosperity, and Daly's is nightly the resort of large, fashionable audience.—Baron Seeman is holding magical sores at the Aquarium. His entertainment is the cleverest of its kind, seen in years in

this city. "The great and only" Herrmann has been left entirely behind in all his greatness and only-ness.—An enjoyable evening may be spent at the Thalia theatre in the Bowery, where a fine comic opera company is singing the tuneful Seacadet and Prince Methusalem, to large houses.—Tit-for-Tat is the party that is the attraction this week at Masonic Hall.—The Legion of Honor has created a good impression.—This is the last week of Kate Claxton and her Snow Flower. Next Monday night the Comely-Barton company open at the Bijou Opera House, repeating their entertainment Lawn-Tennis.—Sharps and Flats, with Robson and Crane, are doing a tremendous business for the Standard. Saturday night the receipts were over \$1150.—Daniel Kochat will surely reach his one hundredth performance and will probably exceed that.—Hazel Kirke is running to its usual quota of well filled houses.—The Mulligan Guard Picnic will be replaced next Monday night by a new piece from Ed. Harrigan's pen, called the Mulligan Nonsense.—Sarah Heart-burn is a big thing for the San Francisco's. She draws much lure nightly.—Tony Pastor provides an excellent bill for his patrons this week. Novelties are announced to follow one another in quick succession.

MUSICAL MATTERS.

Anna Bock's piano recitals, at Steinway Hall, commenced Saturday afternoon. Miss Bock is favorably known to the musical public of New York, as a pianist of merit; and she may always be sure of a warm welcome, especially from those who take an interest in a young artist's struggle for fame. The recital, on Saturday, opened with Raff's trio for violin, cello and piano, op. 112, in which Miss Bock was assisted by Messrs. Brandt and Mueller, while the young lady's own selections comprised Mozart's minor fantasia, Beethoven's Sonata, op. 27, four variations on Haydn's hymn, Kaiser Franz; two of Scarlatti's Sonatas, and a Nocturne, and two Etudes by Chopin. Miss Bock also gave two movements from Saint-Saens's G minor Concerto, assisted by Max Liebling, who played the orchestral part on a second piano. The fair pianist's work was all excellently done, displaying, however, more force than delicacy, though she has a good touch, and plays with clearness, and with a high average of intelligence. Her force was too demonstrably displayed in the Mozart selection, but the adagio of the Beethoven Sonata was given with feeling and expression. Miss Bock is announced for two more recitals, at the same hall.

Marie Roze has made an impression on the Bostonians, by her rendition of the title role of Bizet's Carmen. Her success it appears was instantaneous, and an immense audience greeted the artiste warmly. Among those who listened spellbound, were a large number of the leading musicians of the Hub. Marie Roze has the rare gift of being able to identify herself with the part she is playing, and she does it with all the grace and finish of the French school. As a lyric artiste, she has scarcely an equal in such an opera as Carmen.

Mr. Mapleson's sacred concert at the Academy of Music on Sunday, attracted an immense audience. The principal feature of the concert was the performance of Rossini's Stabat Mater. The grand old hymn seemed new, as interpreted by the artists of Mapleson's company, and the melodies as fresh as ever. The performance of the Stabat Mater was good, albeit the chorus was at times rough. The orchestra, however, did excellent service. Of course Campanini's Cujus Animam, and Valleria's Inflammatus, were the notable numbers, and it is almost needless to say that both were finely sung. Mile. Valleria elicited the most genuine enthusiasm by her vocalization, and gave abundant evidence of her power as a singer of devotional music. There is a breadth and fullness in Valleria's rendering of the Inflammatus, seldom reached by other artists, who essay this noble air. Campanini gave the Cujus Animam in a wonderfully effective style—purely devotional, with hardly any trace of the dramatic. The Fac ut Portem aria, was grandly sung by Annie Louise Cary, and the Pro Peccatis, received excellent treatment from Galassi, but Novara was not successful in the Eia Mater. On the whole the effect was good, and the audience enjoyed the piece throughout. The miscellaneous concert following the Stabat Mater, served to introduce Mrs. Swift and Mme. Belocca. The selections were Ardi's gavotte L'Ingenue, and the Priest's March from Athalia, by the orchestra; O Signore from I Lombardi, by the chorus; O Salutaris, from Rossini's Messe Solennelle, sung by Belocca, and an Ave Maria, sung by Mrs. Swift and the chorus. Ardi's quaint little gavotte won an encore. The concert was a great success.

Theodore Thomas is rapidly getting his new chorus in shape. Organization has been going on for some time, now, rehearsals are in order. Mr. Thomas projected the idea shortly after his return from Europe, and at once set about the formation of a permanent chorus, which should assist at his public concerts. The necessity is felt by the Philharmonic Societies of New York and Brooklyn, of having a trained body of voices in accord with the orchestra. Mr. Thomas has already enrolled about four hundred members in the two cities, and these are now regularly practising under his direction. The chorus will make its first public appearance at the Second Philharmonic Society

Concert in New York, by taking part in the Liszt Faust Symphony, which, though not really a choral work, will give an opportunity for showing the quality of the male voices. At the third concert of the Society, Mr. Thomas will produce a large choral work. There are numerous difficulties in the way of thoroughly drilling a vast chorus for the purpose of taking part in important musical works, but Mr. Thomas has set himself resolutely to the task and will, no doubt, be successful. He thinks that the work he is doing will tend to give worthy impulse to musical art in all its branches, encouraging a wide study of music, and preparing the way for music schools of a high grade.

Florence Copleston's second piano recital at Steinway Hall, on Tuesday was largely attended. Rubinstein's sonata in G, op. 23, for violin and piano, was finely played by Miss Copleston and Richard Arnold, and Chopin's introduction and Polonaise brillante, op. 3, for piano and 'cello, received an excellent rendering by Miss Copleston and Charles Werner. There were also a number of more or less difficult piano solos played by Miss Copleston, in which she showed considerable facility and boldness of execution. The programme was an excellent one, and the selections just suited to display the musical ability of the young artiste, and her qualities as a pianist.

Berlioz's La Damnation de Faust was given in Boston last Friday evening. The Courier says of Mr. Henschel's singing: "Mr. Henschel's execution and interpretation of *Mephistopheles* proved him to be, as reported, a thorough musician and artist. The warm praise received by him for his performances of the part in England was, undoubtedly, fully earned. Fully earned, that is, for their artistic excellence, for the fine expressive delicacy of the airs and recitatives, and for the superlative elegance of the phrasing. . . . We are not disposed to admit, however, that, considered on vocal grounds alone Mr. Henschel is a great artist. The German method still cling to his delivery, and this is a method, or style, if you will, which is an unpopular one on this side the Atlantic. Mr. Henschel's manner in the declamatory passages was extremely fine. In soft, flowing measures the style was good enough, but the tones were smothered and lifeless."

Boto's opera of *Melstofele* has scored a success in Boston, Marie Roze adding fresh laurels to those she has already gained in *Aida* and *Carmen*, by her brilliant singing in the title role.

THE FIRST OLD MAN—A THEATRICAL PEN-PICTURE.

The first old man is the corpulent autocrat of the play-house, whose snow-white wig and gouty carriage have been found so essential to the success of every drama since footlights and dramatic ambition burned. In the play of the era, he is either an irascible father or physician, with his identity merged in a suit of broadcloth, a pair of gold-rimmed glasses, and an accent suggestive of Bowling Green. The less recent drama gives him a powdered head-dress, a flowered satin outfit, a stout walking-stick, and wit and temper invariable adjuncts to aged chivalry. When the first old man went on the stage, thirty or forty years ago—when prejudice and bigotry in the dung-hill of every imagination flourished like green bay trees—people voted him a cross between fool and knave, and cut him with a directness as amusing as it was studied. When the first old man made his debut, the outside world predicted great things of him, and somebody or other took a fancy to him and took him to a metropolis. Of course he was a success; of course people raved over his teeth and eyes and moustache, and of course he spent all his earnings on fine dress, and found himself one day too old for lovers, too slow for comedy, too fat for heavies—forced to the ignominy of first old man. When the first old man "comes on," he invariably expects a "round," and when the boon is denied him, his best pleasure is to abuse the intelligence of present-day theatre goers, and console himself with a more or less exaggerated version of that past in whose congenial shadows he lags like the war-horse of the fable. He is invariably stalwart for the legitimate, and holds the brighter type of entertainment in manifest disgust. To him the blank verse of Shakespeare, and ambiguous rhetoric of Bulwer, Knowles and the like, make the sprightly and edifying satires of to-day the most ignoble of abject buffoonery. Generally the first old man aspires to the dignity of stage manager, which duty he dignifies with a high-sounding title—Dramatic Director, etc., etc., and fulfills at a wearisome jog-trot, to the tune of \$85 weekly. Always arbitrary in his methods, and ancient in his ideas, the first old man conducts the stage on the same principle that a confirmed undertaker conducts a funeral; angling for all the glories himself and leaving none for either corpse or mourners.

Another characteristic of the first old man, is his young second wife, who is either a non-professional or a singing soubrette in retirement, and who makes bold to flirt with every masculine member of the company until her ancient lord is suspended midway between insanity and suicide. He is also inclined to have a pretty daughter, whose fortune it is to play a minor part and inherit his talents; generally this young lady can make more trouble in an ordinary corporation than a slow-match in a powder magazine. Anthony Absolute and Peter Teazle are always his

pet assumptions and it generally takes him four hours to prepare for their performance, and an equal space of time to perform them; even then, he tells you in all confidence, he is sacrificing an unjust amount of "points" and business, and adds that his representations of the characters are as superior to the average representations, as a glass of Dry Monopole to a pot of Philadelphia beer, or a Delmonico feast to a Bowery lunch. He is, moreover, a zealous opponent of Delsarte and Debutantes, and offers his own corroborating career as a convincing argument of the system's frailty. But let him drop for a space from the firmament, and you are sure to find him lighting the way to ineffable triumph (at the rate of ten dollars per lesson in advance) for ambitious youth regardless of sex, creed or color.

Yet, withal, our first old man has his good traits in common with the rest, and loves his art next to himself and deserves all the applause, homage and salary he can get from public and manager, for what the *Battery* is to New York, an encyclopedia is to literature, and Trinity spire is to architecture, that is the first old man to the theatre and the stage. WILLIS GRANGER.

PROFESSIONAL DOINGS.

—Harry Courtaine has a new play, in which he proposes to star.

—Warner's Baby Opera company, are said to be doing a good business.

—It is reported that Fred Searle and Harry McGlen are in partnership.

—Laura Joyce is to be the star of a lyrical-dramatic combination of her own.

—Emmett's second week at the Grand, Cincinnati was not so profitable as his first.

—De Belleville was a great hit in Cincinnati in A. M. Palmer's False Friend combination.

—Lotta goes to Washington to play two weeks at the close of her engagement at Boston.

—The Conly-Barton combination open at the Bijou Opera House, in Lawn Tennis, on the 22nd.

—Theatrical managers will eat their Thanksgiving dinners this year with genuine gusto.

—The Comic Coterie with Tit-for-Tat, are playing under J. D. Vale at the Masonic Temple.

—The Allemania Club of Cincinnati, is preparing to play Tom Cobb, one of Gilbert's whimsical comedies.

—Sara Heart-Burn, is the title of the latest burlesque on the programme of the San Francisco Minstrels.

—Carrie Hyman has achieved a brilliant success in Philadelphia in the character of Violet Melrose in *Our Boys*.

—E. Rosenbaum, manager of the Rents-Santley troupe, writes that business through the South, has been very large.

—Henry Wertheimer, formerly agent for John McCullough, has been engaged as prompter for the Salvini Company.

—W. E. Sheridan opened an engagement at Baldwin's Theatre, San Francisco, Monday night, playing *Louis XI.* with pronounced success.

—J. M. Hardie, of A Child of the State combination, was the leading man of the first stock company at Robinson's Opera-house, Cincinnati.

—An Italian Opera company, managed by Leon de Leon, came to grief, it is reported, at Havana, owing to the non-appearance of the principal tenor.

—Eleanor Carey received most complimentary notices in Cincinnati for her personation of Edith Fielding in A. M. Palmer's False Friend combination.

—George Pannecort, who mysteriously disappeared from the profession some years ago, has been discovered keeping a tea house in the suburbs of Yokohama, Japan.

—A new extravaganza entitled *Opera Mad*, first produced in Providence last summer, will shortly be presented at the Gaiety Theatre by a company headed by Mr. Charles H. Drew.

—William Scanlan produced Frank Roger's play, *Tony O'Dowd* in Jersey City last week. It was received well, and the star was encouraged to return and try his luck again this week.

—Daisy Ramsden left Leavitt's burlesque company and joined Goodwin's *Frolics*. Monday night, Manager Leavitt served an injunction upon her in Brooklyn, which prevented her from playing.

—The Union Square Version of A Celebrated Case, is being admirably played by a company at Haverly's Brooklyn Theatre, under management of W. H. Brown. They go to Williamsburgh next week.

—Oliver and Oakes A. Ames, have mortgaged Booth's theatre to the Trustees, under the will of Augustus Hemenway for \$150,000. The mortgage is for three years with interest at five per cent. per annum.

—It is reported that Mr. Haverly will visit Europe, with the view of securing European novelties and especially that elaborate "spectacle" The Christmas Tree, which is drawing immense audiences to the Porte St. Martin in Paris.

—Norah Bartlett who makes her debut at the Boston Museum, in the *Guv'nor*, it is said, paid two hundred dollars for the engagement. If successful in the part she will probably remain as a regular member for the balance of the season.

—The new French melodrama, *Diana*, which will probably be seen in the Union Square theatre, New York, some time this season, is the story of an adventures, the daughter of a pirate, who threatens ruin to a happy family by the promulgation of a secret.

—Among the funny things reported of the Reigning Stage Sensation is one to the effect that Sarony paid \$1500 for the privilege of taking her pictures, and that, after seven hours' labor, he had to give it up, because even an electric light had failed to cast any shadow.

—J. R. Smith, business manager of the Slavin Comedy co., says that the report as to the disbandment of the troupe is not correct. During the election excitement, elaborate printing was ordered, and this not being ready a delay has been caused in getting on the road. He reports the co. in good condition.

DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

city. Coming: Clinton Hall's Strategists, 17th.

Pennsylvania.

PITTSBURGH.

Opera House (John A. Ellsler, manager): John McCullough, was last week, greeted by crowded houses, and his nightly receptions were most cordial. Virginia, Othello, Julius Caesar, The Gladiator and Richard the Third, made up the week's programme. Of the different performances, the Gladiator seemed to please best. Fred. B. Warde, Edmund K. Collier and Kate Forsyth rendered good support and ably seconded the star. The remaining members of the company were well up in their parts, but their performances were not noteworthy. Heretofore, McCullough has played to meagre houses here, and it is to be hoped, that in the future, he will not give this city so wide a berth, as he has done for the past three seasons. Joseph K. Emmet 22d.

Library Hall (W. W. Fullwood, manager): The crowds which nightly greeted Haverly's Black 100, during the engagement last week, proved that that gentleman alone understands the true method of placing such an organization before the public. Heretofore, in this city an ordinary band of genuine colored minstrels could never draw sufficient money to liquidate their hotel bills and pay fares to the next stopping place. Yet the Black 100 drew large houses, and brought the balance down on the proper side of the ledger for the gallant Colonel and the management of the house. Leavitt's English Opera Burlesque comb. opened 15th for the week. Hoey and Hardie's Child of Statecomb., 22d.

Williams' Academy (H. W. Williams, manager): No matter how strong an opposition this house has to contend with, the popularity of the management generally insures paying business. Last week good business was done, although the co. did not average in merit any better than ordinary travelling variety combs. Schoolcraft and Coes, Niles and Evans, and Alice Gleason contributed the best features of the programme. The present week's co. includes Seamon, Somers and the Girard Brothers, Dave Conroy, Matt Daley, Thomas and George Webster, The Maxwells, Schoolcraft and Coes, Niles and Evans, Carrie Howard, Daisy Norwood, Alice Gleason, and T. F. Thomas. Programme concludes with Schoolcraft's absurdity, The Menagerie.

Items: John McCullough is 43 years of age to-day, Nov. 15th.—It was rumored around town last week that Haverly would erect a theatre in this city.—Henry Vierhel, late manager of the Diamond Street Varieties, will probably open the Fifth Avenue Theatre as a variety theatre.—John McCullough will leave for Europe next April.—W. A. Allen of this city is manager of the Sytle Opera House at Bradford, Pa.—Jack and Miller's Comets, played a good engagement at Newcastle, Pa., 12th.—Clinton Hall's Strategists also did well 13th.—Charles Lord, late of Williams' Academy, severed his connection with that house 13th.—Tom Keene could possibly make a ten strike in this city now. The legitimate seems to have taken strong hold of our people.—Jay Rial's Uncle Tom party passed through the city, 14th.—The late Trimble's Theatre has been transformed into a hotel, and is now known as the Globe.

RIE.

Park Opera House (William J. Sell, manager): Clinton Hall's Strategists appeared 10th to large house; first appearance and well received. Booked: Smith and Mestayer's Tourists, 19th; George Holland in Our Gentlemen Friends, 20th; Stevens, Uncle Tom's Cabin co., 23d; Wilhelm Sternberg Concert co., 24th.

Academy of Music (E. S. Hubbell, manager): Business at this house last week very good. Performers for this week: Manning and Drew, Ada Clifton in Changes; Joe Raymond and vocalists; Electric Three in Songs and Dances; Jessie Boyd, songstress; Kitty Gardner, sketch artist; Master James Callan in imitations of Pat Rooney, and regular stock co.

READING.

Grand Opera House (George M. Miller, manager): Maggie Mitchell in Jane Eyre, to big houses, 9th; W. H. Thompson's Electric Light comb., to good business, 11th; performance very satisfactory. Booked: 15th, Salisbury's Troubadours; 20th, Rial and Draper's; 25th, Annie Pixley, in M'iss; 25th, Gilmore's Invincibles.

Academy of Music (John D. Mishler, manager): Dr. Clyde, to crowded house, 9th; Booked: 16th, Fanny Davenport, in An American Girl; 17th, Ben Maginley, as Deacon Crankett; 19th, Two Nights in Rome; 24th, Bartley Campbell's Matrimony; 27th, Charlotte Thompson, in The Planter's Wife; Dec. 1, Agnes Leonard, in Woman's Faith; 3d, Hardie and Hoey's Child of the State comb.

ALBANY.

Academy of Music (B. J. Hagenbuch, proprietor): Powers' Dramatic co., in Dr. Clyde, 8th, to a good house; the performance was enjoyable throughout. Maggie Mitchell, with R. Fulton Russell and selected co., came 12th. Owing to sickness of Maggie Mitchell, Camille was placed on the stage instead of Fanchon, with Mrs. Hopkins as Lady of the Camelias and R. Fulton Russell as Armand Duval, both giving excellent satisfaction. The other characters were in good hands, and the performance throughout very satisfactory. Ben Maginley, in Deacon Crankett, under Mishler, engaged for 17th, followed by Gregory and Granville's Pantomime troupe, 22d; Charlotte Thompson, 23d; Anthony & Ellis, with Prof. Hartz, magician, and gift show, 29th, for one week.

Item: Great disappointment was felt on account of Maggie Mitchell, who is a favorite here, not appearing as Fanchon.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 11th, D'Oyly Carte's London Opera co., with Pirates of Penzance, to a large and intelligent audience. The Pirate Chief, Signor Brocolini, was heartily applauded; Minnie Walsh as Mabel was also a success; J. W. Riley as Major General Stanley, made a great hit; H. Standish, as the Police Sergeant, and Mrs. Flora E. Barry, as Ruth, were excellent. Billed: Joseph H. Keane, supported by Kate Pell, in Oliver Twist; 13th, Two Nights in Rome; 16th, Fanny Davenport in An American Girl.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): The amusement season was re-opened on the 10th, by The Pirates of Penzance, played to a large house. Maggie Mitchell as Little Baretfoot, on the 11th. Booked: Dr. Clyde 17th; Deacon Crankett 19th; Prof. Hartz, week of 22d.

Item: A man named Demarest, who has been running a variety show here for a short

time past, "skipped out" one day last week, leaving a number of unsettled bills behind.

DAKOTIA.

Opera House (Frank C. Angle, manager): The Joseph H. Keane Dramatic co. in Oliver Twist and Solon Shingle 11th, was greeted with a fine audience, and gave a very fair rendition of the above pieces. The Paragon Comedy co. in Dr. Clyde 13th, under Manager Mishler met with a good reception. Coming: Charlotte Thompson in Planter's Wife, 15th; J. S. Vale Comedy co. in Lady of Lyons, 20th.

BRADFORD.

Wagner's Opera House (Wagner & Rees, managers): Hall's Strategists played to big business, 8th and 9th; George Stevens' Uncle Tom comb. drew a packed house, 12th. Booked: George Holland in Our Gentlemen Friends, 18th; Pond and Polk's comb., in A Gentleman from Nevada, 23d; Warner's Baby Opera co., 24th and 25th.

Gem Theatre (M. J. Cain, proprietor): Charles McDonald, business manager; New faces, 15th: Nealy and Mackay, Mlle. Deserree, Melrose and La Rose, Belle Fairmont, Jack Noon, Carrie Brewer, Hogan Brothers, Della Noon, Effie De Koch, Jennie Jerome.

TITUSVILLE.

Parashal Opera House (James Parashal, proprietor): Jack & Miller's Comets, on the 8th inst., to a fine house. J. W. Corner appeared in old Catteraugus on the 10th, to good business. Frank S. Chanfrau, in Kit, the Arkansas Traveler, on the 12th, gave the highest satisfaction to an appreciative audience. Anthony & Ellis' Uncle Tom's Cabin co., gave an afternoon and evening performance 13th, to crowded houses.

MEADVILLE.

Opera House (A. M. Richmond, manager): Jack and Miller's Comets, appeared in the House Warming, 10th. Clinton Hall's Strategists, 12th, to a good house. Mattie Vickers, of the Strategists is a great favorite here.

EASTON.

Opera House (William M. Shultz, manager): Thompson Variety co. drew a fair house on the 9th; Abbey's Humpty Dumpty did the largest business of the season on the 12th. The performance was a very good one, although there was nothing very striking in the work of the specialty performers, and absolutely not a single trick in the pantomime which does not rival the bills in antiquity. Salisbury's Troubadours are billed 16th; Fanny Davenport 19th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Ben Maginley will appear in Deacon Crankett, supported by a strong co., on the 15th; Fanny Davenport in An American Girl, 17th; Electric Light, 18th and 19th; Two Nights in Rome, 20th; Matrimony, 22d; Annie Pixley in M'iss, 24th; Dr. Clyde, 25th; Rial and Draper, 27th; Agnes Leonard, 30th.

PITTSFORD.

Music Hall (J. R. Ehret, manager): J. H. Keane Comedy co. 9th, in Oliver Twist and Solon Shingle. Slim house. 10th, W. J. Thompson's Electric Light co. in For a Life. Co. very good. Packed house. Booked: 13th, Monzert Sisters Burlesque co.; 15th, W. H. Powers' co. in Dr. Clyde.

HARRISBURG.

Maggie Mitchell to a large and appreciative audience, 8th; Dr. Clyde 10th, to light house; Pirates of Penzance, 12th; Abbey's Humpty Dumpty co., 13th; Two Nights in Rome, 15th.

Item: Markley & Till, is the title of a new theatrical firm. In connection with Mr. John D. Mishler, they expect to play a number of first-class attractions this winter.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Ada Cavendish presented The Soul of an Actress, 8th, continuing same for four nights, and The New Magdalen, on the 12th. Business was very light. Mrs. Howard the original Topsy in Uncle Tom's Cabin, supported by a good co. 15th; Four Seasons comb., 17th, 18th, 19th and 20th.

Low's Opera House (William H. Low, Jr., manager): Boston Ideal Opera co. in the Opera of Fatinitza 17th; Minnie Palmer and a well organized co. in the reconstructed Boarding-School 18th, 19th and 20th.

Theatre Comique (Hopkins and Morrow, managers): An unusually good show was given last week. New people for 15th: Four Megatherians, Kelly, Gibbs, Lyons and Leary; John and Lea Peadley (Irish sketch artists), Mlle. Etta, Contortionist, and Fred Rice. Mollie Wilson remains another week. Burlesque on Fatinitza will be the attraction for the afterpiece.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Sans Souci Opera co., in Fatinitza, 13th; business light.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Helen Potter's Pleiades appeared 13th, to a fair audience and gave general satisfaction. Booked: Minnie Palmer's Boarding School comb. 16th, under Thayer, Smith and Moulton's management.

South Carolina.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Ford's Comedy co. played the Two Orphans on the 8th, to a good house. The performance was satisfactory. Carrie Warren, as the Countess, was well received. Coming: Ford & Denham's Masqueraders on the 17th.

CHARLESTON.

Owen's Academy of Music (I. M. Barron, manager): Gus Williams, as Our German Senator, 8th and 9th, to fine business. Bartley Campbell's Galley Slave, 10th and 11th. Ford and Denham's Masqueraders are billed for 19th and 20th.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): The Emma Abbott Opera co. on 12th, in Maritana to a large and brilliant audience. At the matinee on 13th, The Bohemian Girl, and at night Romeo and Juliet. Neil Burgess in Widow Bedott is billed for 17th, 18th, 19th and 20th.

Grand Opera House (W. A. Sheetz, manager): Janaschek began her engagement on 12th in Mother and Son to very good house, despite bad weather. At matinee on 13th, to immense audience, Mary Stuart, and closed evening of 13th with Bleak House. Her support was fine. Agnes Wallace Villa comb. is billed for 15th, 16th; Wallace Sisters for 24th and 25th; Johnny Thompson for 26th and 27th.

MEMPHIS.

Leubries Theatre (J. S. Brooks, manager): Neil Burgess' Comedy co. were at Leubries for a week, opening 8th, in the farcical comedy The Widow and the Elder. Neil was the

Widow and George Stoddard the Elder, and between them they kept the house in a continual roar and made an immense hit. Business was only fair.

Item: J. S. Brooks of the Grand Circuit, and manager of Leubries was in town this week; also handsome Jimmy Morrissey, agent of Emma Abbott Opera co.—Nat Childs, advance agent of Janaschek is also in town arranging for her appearance 22d. Mr. Charles B. Schroder, agent Widow Bedott co. made many friends during his stay here.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Coming: John Thompson 25th; John T. Ford's Comedy co. 24th to 29th.

Texas.

BREKINSHAM.

Haverly's Widow Bedott co. played to a good house on the 10th. Bishops' widow is immense. Criterion Comedy co. 20th, and Alice Belgarde coming 24th.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Nick Robert's Humpty Dumpty troupe 8th and 9th, to large business. Denham and Chapman Sisters drew fair houses 12th and 13th; Rice's Bijou Opera co. open 15th for three nights and matinee. Gus Williams, in Our German Senator, 18th, 19th and 20th. Mozart Hall (C. L. Seigel, manager): Julia Rive-King Concert troupe, 15th and 16th.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 5th, Kate Thayer Concert co., including Curtis' Spanish Students, to small house; 8th, Buffalo Bill to poor business; 11th, Remy's Concert co. to small but enthusiastic orchestra audience.

Wisconsin.

RACINE.

Opera House (McFarlane & Rusco, managers): Hill's co. presented All the Rage, 9th. Four years ago the piece was played here with Dillon and Alf Johnson in the characters corresponding to those of Hardebergh and William Davidge. The changes made in the play afford greater room for scenic display, and the managers of the house deserve praise for the manner in which they put the piece upon the stage. Snelbaker's Majestic comb., 18th; Mr. and Mrs. George S. Knight in Otto, 23d.

BELOIT.

Goodwin's Opera House (S. J. Goodwin, proprietor): Gulick-Blaisdell Attraction No. 2, to fair house. Billed: John T. Raymond as Col. Sellers, 15th; the Mackay-Sylvester comb. in Our Flirtations, 16th, and the Gulick-Blaisdell Attraction No. 3, Hop Scotch, 17th.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Sprague's Uncle Tom's Cabin drew fair houses for the balance of last week.

Grand Opera House: J. Nunnemacher, manager: Hill's All the Rage party, began a four-nights engagement, 10th. They have had fair houses. The piece would not be known as the one formerly played by John Dillon. It has been greatly improved, and toned down.

Academy of Music: Gulick-Blaisdell's Hop Scotch, 19th and 20th.

MADISON.

Opera House (George Burroughs, proprietor): Gulick-Blaisdell's co. No. 2, Nip and Tuck, came 6th, to a fair house. The play was presented in a most admirable manner. The co. are well up in the parts and received well merited applause. Coming: 17th, Gulick-Blaisdell Co. No. 3, Hop Scotch, Booked: 18th, The Mackay-Sylvester co. in Our Flirtations.

Canada.

TORONTO.

Grand Opera House (A. Pitou, manager): Jarrett and Rice's Fun on the Bristol comb. attracted large houses 8th, and during the week they gave a splendid show; co. all good. 15th and week, Soldene Opera co.

Royal Opera House (J. C. Conner, manager): The Richmonds Comedy co. in Our Candidate, the 8th to 11th. Business only fair. For the remainder of the week house was closed. 15th to 17th, The Harrisons in Photos. Balance of week The Osborne Comedy co.

Shafesbury Hall, 8th and 9th, Fisk University Jubilee Singers to large business.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Mrs. Scott Siddons, always a favorite here as a reader, appeared on the 8th as Rosalind, in As You Like It, to a full house. Her acting, particularly in the garden scene, elicited warm applause, and many calls before the curtain. As Juliet, in Romeo and Juliet, 9th, Mrs. Siddons eclipsed her effort of the previous evening, giving such a rendition of the part as has been rarely witnessed on our stage. The large audience testified its appreciation by frequent and enthusiastic calls before the curtain. The co. gave excellent support, and the pieces were presented with good mounting and rich and beautiful costumes. Booked: Fiske Jubilee Singers 19th, Comic Opera co. 22d, 23d, Soldene Opera co. 25th, 26th 27th.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. 10th, in The Poacher's Doom to a full house. Mrs. Scott-Siddons' co. in As You Like It, Romeo and Juliet, King Rene's Daughter, The Honey-moon, to large fashionable audience, 12th, 13th, and matinee.

LONDON.

Holman Opera House (George Holman, manager): Miner's Rooney comb., 11th, gave good satisfaction to a crowded house. Booked: Mrs. Scott Siddons, supported by Mr. Luigi Lablache 15th, in As You Like It. Enoch Arden, by the Cross comb., 19th, and 20th.

MONTREAL.

Academy of Music (H. Thomas, manager): A. Forbes, the war correspondent, in his lectures, to capital audiences, 8th and 9th. Booked: Corinne, week of 15th.

Theatre Royal (J. B. Sparrow, manager): Halleck's French Opera co., 8th, and during the week, giving La Fille du Tambour Major, and Le Petit Duc. The co. is a decidedly good one as a whole, although some of its members do not possess particularly fine voices. The business done was away above the average at this house. The co. is to return in two weeks, when it will occupy the Academy.

Nordheimer's Hall (H. S. Nordheimer & Co., proprietors): A certain "Prof." Guerten, calling himself a Parisian illusionist, showed here to very meagre and dissatisfied audiences, 12th and 13th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ARION BELL RINGERS: Neponset, Ill., 20. Kewanee, 22; Buda, 23; Sheffield, 24; Tish, Kelwa, 25; Henry, 27; Chillicothe, 28; Lacon, 30; Varn, Dec. 1; Washington, 2; Metamora, 3; Washington, 4; Eureka, 5. ARMY'S HUMPTY DUMPTY: Louisville, 18, 19, 20; Nashville, 22, 23; Memphis, 24, four nights; New Orleans, 28, week. A. M. PALMER'S FALSE FRIEND CO.: Cincinnati, 15; Cleveland, 22. ADA CAVENDISH: Washington, 15; Baltimore, 22, week each.

ABBEY'S SPANISH STUDENTS: Lawrence, Mass., 18; Plymouth, 19; Natick, 20; Boston, 21 (sacred concert); New London, 22; Newark, N. J., 23; Philadelphia, 24, week. ADKLE PAINE COMB.: Upper Sandusky, O., 19, 20; Tremont, 22, 23; Kenton, 24, 25. ADA GRAY: Montgomery, Ala., 18; Meridian, Miss., 19; Jackson, 20; New Orleans, 21; week; Galveston, 29, week.

ADELE BELGARDE: New Orleans, this week. AGNES LEONARD CO.: Worcester, Mass., 18; Holyoke, 19; Springfield, 20.

ALL THE RAGE COMB.: Detroit, 15, week; Jackson, 22; Grand Rapids, 23; Muskegon, 24; Battle Creek, 25; Nassau, 26; Kalamazoo, 27; Laporte, 29; Lafayette, 30.

BARNEY MACAULEY'S MESSENGER: St. Louis, 15, two weeks; Quincy, Ill., 29; Ottumwa, Ia., 30; Des Moines, Dec. 1, 2; Rock Island, Ill., 3; Ottawa, 4; Decatur, 6.

BARTLEY CAMPBELL'S GALLEY SLAVE: Montgomery, 18; Mobile, 19, 20; New Orleans, 22, week.

BEN MAGINLEY'S DEACON CRANKETT: Mishler's Pa. Circuit, 15, week; New York Circuit, 22, week; Boston, 29, week.

BUFFALO BILL COMB.: Portland, 17, 18; Bath, 19; Rockland, 20; Bangor, 22, 23; Augusta, 24; Lewiston, 25; Biddeford, 26; Haverhill, Mass., 27; Lowell, 29.

B. W. P. & W. MINSTRELS: St. Paul, 18, 19, 20.

CAMPBELL'S MATRIMONY CO.: Pittsburg, 15, week; N. Y. City, 29, long engagement.

CHILD OF THE STATE: Cincinnati, 15, week; Pittsburg, 22, week; Harrisburg, 29; Scranton, 30; Wilkesbarre, Dec. 1; Easton, 2; Reading, 3; Lancaster, 4; Philadelphia, 6, two weeks.

CLINTON HALL'S STRATEGISTS: Akron, O., 18; Newark, 19; Zanesville, 20; Wheeling, W. Va., 22, 23; Columbus, O., 24, 25.

CLARK AND MARBLE'S TALK CLUB: Chicago, 15, week; Battle Creek, Mich., 22, 23; Jackson, 24, 25; Toledo, O., 26, 27; Cincinnati, 29, week; Philadelphia, 6, week.

C. L. DAVIS: Champaign, Ill., 18; Bloomington, 19; Peoria, 20; Lincoln, 22; Peoria, 23; Jacksonville, 24; Quincy, 26; Hannibal, Mo., 27.

COMLEY-BARTON LAWN-TENNIS CO.: Albany, 18, 19, 20; N. Y. City, 22, twelve weeks.

COLLIER'S BANKER'S DAUGHTER: St. Louis, 15, week; Quincy, Ill., 22; Keokuk, Ia., 23; Monmouth, 24; Peoria, 25; Bloomington, 26; Springfield, 27.

CORINNE OPERA CO.: Montreal, 15, week; Ottawa, 22, 24.

CRITERION COMEDY CO.: Houston, 15, 16; San Antonio, 17, four nights; Austin, 22, 23; Corsicana, 24; Brenham, 25; Dallas, 26, 27; Shreveport, 29, 30; Marshall, Tex., Dec. 1; Texarkana, 2; Little Rock, 3, 4; Memphis, 6, week.

DENMAN THOMPSON: Milwaukee, 17, 18, 19, 20; Lafayette, Ind., 22; Ft. Wayne, 23; Indianapolis, 24, 25, 26, 27; Cincinnati, 29, week; Dayton, O., Dec. 6; Chillicothe, 7; Detroit, 8, 9, 10, 11.

EMMA ARBUTT OPERA CO.: Memphis, 15, week; Lexington, Ky., 22, 23; Cincinnati, 24, 25, 26, 27.

FANNY DAVENPORT: Williamsport, 18; Easton, 19; Philadelphia, 22, two weeks; Baltimore, Dec. 6, week; thence south.

FANNY LOUISE BUCKINGHAM: Newark, N. J., 15, week; Omaha, 30, Dec. 1, 2; San Francisco, 13, four weeks; leave for Australia, Jan. 15.

FRANK MATO: Chicago, 15, week; Ft. Wayne, 22; Detroit, 23, 24, 25, 26, 27.

FORD AND DENHAM'S MASQUERADERS: Columbus, S. C., 18; Charleston, 19, 20; Savannah, 22, 23; Augusta, 24, 25.

FRANK TANNEHILL'S DAVEY CROCKETT CO.: Whitney's Circuit, Mich., 15, 3 weeks.

FRANK I. FRAYNE: Lancaster, O., 18; Washington, 19; Chillicothe, 20.

FORBES & COTTON COMB.: Jefferson City, 17, 18; Sedalia, 19, 20; Clinton, 22; Ft. Scott, Kas., 23, 24; Joplin, Mo., 25, 26, 27.

GOLDEN GAME COMB.: Sandusky, O., 20; Chicago, 22, week; Lacrosse, 29; St. Paul, 30, Dec. 1, 2; Minneapolis, 3, 4.

GULICK-BLAISDELL CO. 1 (John Dillon): Michigan City, 19; Lafayette, 20; South Bend, 22; Goshen, 23; Elkhart, 24; Kalamazoo, 25; Grand Rapids, 26; Jackson, 27.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Portage, Wis., 18, Racine, 19; Waukegan, 20; DeFiance, O., 22; Lima, 23, 24; Springfield, 25; Chillicothe, 26.

CHURCH AND STAGE.

In England there has been formed what is called a "Church and Stage Guild," composed of many eminent clergymen and prominent actors and actresses. The object of this Guild, we understand, was to endeavor to break down the barrier that has always existed between the Church and the Stage, and by mutual discussion try to clear away erroneous impressions in the minds of many well-meaning but misinformed Christian people with regard to the theatre, and to bring the two great factors of civilization into a closer bond of sympathy. The meetings of this Guild have attracted considerable attention in England and in America already, for at these meetings some startling speeches have been made by notable clergymen, which, although often Quixotic in their character, clearly indicate the growth of liberal views in regard to the theatre among those who have generally bitterly opposed it. The London Times has devoted considerable space to the report of a recent meeting of this Guild, at which the Bishop of Carlisle presided. In the course of the debate the Rev. H. C. Shuttleworth delivered a speech upon popular amusements characterized by a candor and a justice seldom found among the enemies of the stage. A few extracts may be made from that speech, as indicative of the spirit of that meeting. "Of all the influences which act upon society," said Mr. Shuttleworth, "the drama has ever been one of the most powerful. The dramatic instinct is natural to mankind, and the stage will never cease to be an instrument of tremendous power for good or evil. Church and Stage should go hand in hand. That they are rather rivals than fellow-workers is to my mind one of the saddest facts of modern life. And I cannot pretend to conceal my strong feeling that in a great measure this is the Church's fault. We have scolded, we have denounced, we have condemned the theatre from pulpit and platform. The clergy have refused to attend the theatre themselves, and have done their utmost to prevent Christian people from doing so. We have despised the actor and the actress, and refused to recognize their profession as an honorable calling. We have adopted toward the stage that most fatal policy—the policy of isolation. Is it surprising, then, that the modern stage is not all it might be?" After dwelling upon the beneficial influences exercised upon society by the standard drama, the speaker went on to say that, "to the town workman especially, the theatre or the music-hall affords a temporary escape from the terribly crushing dullness of his life, from its hideous and brutalizing surroundings. I claim for the lighter drama, even for genuine burlesque and for stage dancing, if modest, free from silly vulgarity, and true to art, their place among helpful and wholesome amusements; and for those who act upon the lighter stage—for the comedian, the singer, the dancer—I claim the respect due to members of a useful and honorable profession—that of public amusers. I desire to enter my protest, with all the indignant emphasis of which words are capable, against the too common opinion that such persons are almost necessarily of questionable moral character. There are plenty of black sheep, no doubt, in the theatrical as in other professions; but there are numbers among them who would do honor to the best of us in their acquaintance." While, however, granting all this, he believed there was very much about the modern stage which called loudly for improvement. To aid in the improvement, which he considered the theatre needs, he submitted that the Church "must remember that the stage is the mirror of life, and that the corruptions of the theatre are the index of the vices of a corrupt society. What the taste of audiences demands the managers will provide. And if it is debased, it points to the imperfect fulfillment by the Church of her work of regenerating society. We can do something, then, to create the demand for pure and healthy stage amusements, and to rouse a just indignation against all that degrades them. When good and evil are mixed together, the wisest way to do battle with the evil is to recognize and uphold the good. But we shall not do much to this end by standing at a distance. We should surely counsel earnest Christian people to give the support of their presence to theatres which are conducted on high principles; and, further, I confess that I cannot see why the clergyman is to have another standard than the layman—why we should cut ourselves off from the tremendous lessons of the tragic stage, or, when we need it, the amusement of the lighter drama. Only in this way can we use our power as members of society, and bring it to bear upon the character of the play represented. If we hear or see what is doubtful we can rise and leave the theatre and write to the manager. I could tell you of cases in which this has been done, with the result of getting the objectionable phrase or joke cut out of the piece."—Chicago Tribune.

—Julie A. Hunt, who has been starring in the southern and western cities with great success, and has been spoken of by the critics in those parts, as a charming young actress of the Maggie Mitchell school, is on her way north with a romantic drama by Sydney Rosenfeld, entitled, "Florine," or a Woodlawn Charm.

—Haverly's new theatre at Chicago will present some striking novelties of interior arrangement. The auditorium will be surrounded by three tiers of boxes which can be removed at pleasure and replaced by the ordinary gallery seats in the event of a peculiarly heavy rush of business.

Union Square Theatre.

Mr. A. M. PALMER, Proprietor and Manager

EVERY EVENING AT 8.

SATURDAY MATINEE AT 1:45.

SECOND MONTH

of Sardou's great Drama, in five acts,

DANIEL ROCHAT.

Mr. Palmer has great pleasure in announcing the unequivocal success of this noble work as evidenced by crowded and brilliant houses and by the unanimous verdict of the NEW YORK PRESS.

Of its presentation in the Union Square Theatre a leading critic says: "It is something of which our stage may well be proud."

Seats may be secured two weeks in advance by mail, telegraph or telephone.

Wallack's.

LESTER WALLACK, Proprietor and Manager

CONTINUED AND INCREASING SUCCESS

of the new comedy.

"Yer 'and, Guv'nor, yer 'and!" THE GUV'NOR.

THE GUV'NOR. "Yer 'and, Guv'nor, yer 'and!" THE GUV'NOR.

THE GUV'NOR. "Yer 'and, Guv'nor, yer 'and!" THE GUV'NOR.

And which will be presented

EVERY EVENING AT 8, and SATURDAY MATINEE AT 1:30.

SPECIAL MATINEE THANKSGIVING DAY.

"YER 'AND, GUV'NOR, YER 'AND!"

Seats can be ordered through the Bell Telephone.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY, Proprietor and Manager

E. G. GILMORE, Associate Manager

THIS LARGE AND BEAUTIFUL THEATRE

CROWDED FROM PIT TO BOX!

Round after round of genuine APPLAUSE.

Instantaneous Success.

X KIRALFY BROS. ENCHANTMENT. X

X WONDROUS AND BEAUTIFUL ENCHANTMENT. X

X KIRALFY BROS. X

Presented with the same care and skill characteristic of this management

of this house.

Elegant Scenery. Splendid Costumes.

Matinees Wednesday and Saturday.

Daily's Theatre.

Begins 7:45 Every Night (over at 11 promptly).

THE GREATEST SUCCESS produced at this Theatre!

NEEDLES AND PINS.

NEEDLES AND PINS.

Rich Comedy! Brilliant Spectacle! Popular Music! The Nursery Cotillion

a Great Hit!

Standing room only Saturday night.

Matinees of this new Holiday Comedy, Wednesday and Saturday.

Children HALF PRICE to Reserved Seats.

at all Matinees of this Comedy.

SPECIAL MATINEE THANKSGIVING DAY.

Haverly's Fourteenth St. Theatre.

J. H. HAVERLY, Proprietor and Manager

Every evening 4th WEEK. Matinees for Ladies and children, Wednesday and Saturday, at 2 p.m.

until further notice. STANDING ROOM ONLY.

X RICE'S SURPRISE PARTY. X

X RICE'S SURPRISE PARTY. X

X PEALS OF LAUGHTER, continuous and uninterrupted, greet the grotesque situations and REVELS.

X REVELS. REVELS. REVELS. REVELS. REVELS.

X REVELS. Immensely Funny Burlesque. REVELS.

Seats may be secured two weeks in advance by mail, telegraph or telephone.

Novelty Theatre.

Fifth and South Fourth streets, BROOKLYN, E. D.

THEALL & WILLIAMS, Managers

The Electric Success,

LOUIS ALDRICH

and CHARLES T. PARLOE,

In Bartley Campbell's famous and most powerful Drama in four acts, entitled

MY PARTNER,

with the superb Star company with which, wherever presented, it has achieved a grand dramatic triumph!

TONY PASTOR at every performance.

Add Ryman, Ferguson and Mack, the Irwins, Lawrence sisters, William Henry Rice.

MATINEES TUESDAY AND FRIDAY.

Aquarium.

SECOND WEEK

of the Emperor of Magicians, BARON SEEMAN.

Professional Matinee, Thursday, Nov. 18.

Presents distributed at Matinees, Wednesdays, Saturdays, 2:15.

Evenings, 8:15.

BIRCH & BACKUS'

San Francisco Minstrels.

Opera House, Broadway and 29th st.

The greatest organization in the world.

RECEIVED WITH SCREAMS NIGHTLY.

SARAH HEART-BURN.

SARAH HEART-BURN.

Great success of BRYANT and HOEY, and all sorts of Funny Dances, Sayings, etc.

Delightful solo and part singing, Boy Chorus.

Seats secured. Matinee Saturday at 2.

Haverly's Fifth Avenue Theatre.

J. H. HAVERLY, Proprietor and Manager

JOHN McCULLOUGH, AS VIRGINIUS.

EVERY EVENING.

SATURDAY MATINEES.

Theatre Comique, 514 Broadway.

HARRIGAN & HART, Proprietors

JOHN E. CANNON, Manager

Monday Evening, Nov. 15, and during week, LAST SIX NIGHTS

of HARRIGAN & HART

and their Standard Comedy Company, in

THE MULLIGAN GUARD PICKNIC.

WEDNESDAY. Matinees, SATURDAY.

Madison Square Theatre.

STEEL MACKAYE, Manager

281st to 287th PERFORMANCE OF HAZEL KIRKE. THIS WEEK.

Every evening at 8:30. Saturday Matinee at 2.

Masonic Temple,

23d STREET AND SIXTH AVENUE.

J. S. VALE, Manager

IMMENSE SUCCESS. DECIDED HIT.

CAMPBELL'S MYSTIC KREW

In the eccentric musical comedy in 2 acts,

TIT FOR TAT: OR, A LOVE'S PROLOGUE.

M. W. Fiske, Miss Gussie Parker, Miss Lucille Campbell, and A Superb Company

Company.

ELEGANT COSTUMES AND DELIGHTFUL MUSIC.

Every evening at 8:30. Matinees Tuesday, Thursday and Saturday at 3 P. M. Admission, 50 cts.; Reserved seats, 75 cts. and \$1; on sale at Schuon's, 23 Union Square.

STEINWAY HALL,

DONALDI-RUMMEL

Friday Evening, November 19, at 8.

DONALDI-RUMMEL CONCERT

COMBINATION.

MME. EMMA DONALDI, Soprano;

(Her first appearance in New York.)

MR. FRANZ RUMMEL, Pianist;

MISS MARIE SCHELLE, Mezzo Soprano;

MISS E. RODERICK, Contralto;

SIGNOR EMILIO BELARI, Tenor;

SIGNOR GIORGIO CASTILLI, Bass;

MR. LEOPOLD LICHTENBERG, Violinist;

And the world renowned Cornet Soloist,

MR. J. LEVY.

SIGNOR FILOTEO GRECO, Accompanist;

Grand Orchestra Conductor.

MR. W. G. DIETRICH.

Admission \$1. Reserved seats, 50 cts. extra;

can be obtained at Steinway Hall

and all places.

NOTICE.

Managers and others desirous of engaging the

DONALDI-RUMMEL CONCERT

COMBINATION.

will please address all communications to

FRANK H. KING,

Steinway Hall, New York.

THE FAVORITES

AND

ALICE OATES

IN THEIR UNPRECEDENTED

Tour Through Texas.

OPENED AT DAVID BIDWELL'S NEW

AND BEAUTIFUL

St. CHARLES' THEATRE,

NEW ORLEANS,

Last Sunday Night,

To Nearly \$1,100.00

ONE CONTINUED

SERIES OF SUCCESSES.

THE BOX-OFFICE TELLS.

COMING UP THE ATLANTIC COAST,

PLAYING BALTIMORE AND WASH

INGTON IN DECEMBER.

J. H. MCKINNEY,

Manager.

W. H. FITZGERALD,

Stage Manager.

Important.

When you visit or leave New York City

save baggage expressage and carriage hire,

and stop at the Grand Union Hotel, nearly

opposite Grand Central Depot. 350 elegant

rooms reduced to \$1 and upward per day,

European plan. Elevator. Restaurant

supplied with the best. Horse cars, stages and

elevated railroad to all depots. Families can

live better for less money at Grand Union

Hotel than any other first-class hotel in the

city. Be careful and see that Grand Union is

on the sign before you enter.

\$5 TO \$20 per day at home. Samples

worth \$5 free. Address

STINSON & CO., Portland, Maine.

A. M. PALMER'S
False Friend

COMBINATION,

GRAND OPERA HOUSE,
CINCINNATI,
THE PRESENT WEEK.THE DRAMATIC SENSATION
OF THE SEASON.PRONOUNCED BY THE PRESS THE
JACME OF DRAMATIC ART!

CLEVELAND next week; thence ST. LOUIS.

CATHERINE
LEWIS,
STARRING TOUR,COMMENCING IN WILLIAMSBURG,
DECEMBER 6.In a Three Act Musical
Comedy

BY WILLIAM SEYMOUR,

SUPPORTED BY AN

Essentially Comedy Cast.

Managers wanting dates, and Singing Comedians wanting engagements, address
C. R. GARDINER.

"Well, I should smile!" "Come Again,"

"Calla me Challa."

JOHN E. INCE.

"ONE HUNDRED WIVES" COMPANY.

PHILADELPHIA LEDGER.—Mr. John E.

Ince, as the Chinaman, was decidedly the

best, in both "make-up" and speech, that we

have ever seen, and kept his audience in an

uninterrupted roar of laughter.

PHILADELPHIA TIMES.—Mr. John E.

Ince's Hung Li, a Celestial, was very good

indeed.

NEW YORK MIRROR.—John Ince was very

funny as the Chinaman.

DRAMATIC NEWS.—John E. Ince, who

played the Professor in Boarding School, last

season, has made a big hit as the Chinaman,

in One Hundred Wives.

BALTIMORE AMERICAN.—Mr. John Ince,

as Hung Li, the Chinaman, did a piece of acting

that puts his interpretation of the Mon-

golian's ways ahead of Charley Parlo's. It

was essentially different from the traditional

stage Chinaman.

BALTIMORE SUN.—John Ince, as the

Chinaman, Hung Li, gave a fine interpretation

of the Celestial character.

BALTIMORE NEWS.—Mr. Ince, as the

Chinaman, cannot be excelled.

Pirates of Penzance.

AMATEURS

desirous of performing this opera must apply

direct to

R. D'OLYCARTE,

1185 Broadway, New York.

Mr. Georg Henschel

begs to announce that he will remain in

America until the end of May, 1881. All letters

and communications to be addressed to the

care of

MESSRS. STEINWAY & SONS,

Steinway Hall, New York.

Richardson & Foss,

GENERAL

JOB PRINTERS,

104 Fourth Avenue,

Near 12th Street, NEW YORK

NUMBERED COUPON TICKETS A

SPECIALTY.

GREAT
SOUTHERN MAIL

AND KENNESAW ROUTE.

G. M. HUNTINGTON,

General Eastern Passenger Agent,

303 Broadway, N. Y.

J. C. ANDREWS,

General Southern Agent,

Cor. Camp and Common streets, N. Orleans.

B. W. WRENN,

Atlanta, Ga.

THE EMINENT TRAGEDIAN,

John
McCullough,

Support by

FRED. B. WARDE, E. K. COLLIER,
H. J. A. LANE, H. A. LANGTON,

and a Powerful Company, under the Man-

agement of

Mr. WM. M. CONNER,

at

HAVERLY'S FIFTH AVE. THEATRE,

4 weeks, commencing Nov. 15.

CAUTION.

Managers are hereby cautioned against negotiating with MR. J. W. ELLIOT BARNES for a certain MS. play, entitled

A MARRIAGE CERTIFICATE.

For further information address

C. R. GARDINER,

19 Union Square.

MINNIE PALMER'S
GAIETY COMPANY.

EN ROUTE.

MISS MINNIE PALMER and FIRST-CLASS COMPANY.

REPERTOIRE:

BOARDING-SCHOOL

AND

A DIME NOVEL.

H. A. D'ARCY, Business Manager.

For time, address MARCUS R. MAYER,

Union Place Hotel, New York.

MADAME P. A. SMITH,

THEATRICAL DRESSMAKER.

THE PROPOSED PASSION PLAY.

A Petition that cannot be Ignored—The Duty of our Board of Aldermen—More Talks with Clergymen—Potent Reasons Why the Sacrilege Should not be Permitted—The Tribune Raises its Voice—A Sermon by Dr. Sims—Opinions of the Press—The Religious Papers Champion The Mirror's Position.

TO THE HON. EDWARD COOPER, MAYOR, AND THE HONORABLE THE BOARD OF ALDERMEN OF THE CITY OF NEW YORK.

WHEREAS, Public advertisement has been made of an attempt to degrade religion and to divert the play-house from its proper sphere by representing at Booth's Theatre, in this city, during the month of December proximo, a so-called Passion Play depicting the life and sufferings of Jesus Christ and his Disciples by hired performers, upon the public stage, to the detriment of morality and the endangering of the peace;

THEREFORE, The undersigned, citizens and residents of New York City, respectfully petition the Board of Aldermen to enact, and the Mayor to approve, the following ordinance, in order that the aforesaid desecration of religion and malversion of the theatre may be prevented by law:

Section 1. It shall be unlawful for any person to exhibit or take part in exhibiting in any theatre or other place where money is charged for admittance, any play, performance, or representation displaying, or tending to display, the life and death of Jesus Christ, or any play, or performance or representation calculated or tending to profane or degrade religion.

Section 2. Any person violating the provisions of this ordinance shall be guilty of a misdemeanor, and punished by a fine not exceeding one thousand dollars, or imprisonment not exceeding six months, or by both such fine and imprisonment.

The petition published above, is being signed by hundreds of prominent citizens; already the names of the leading clergymen of all denominations have been enrolled, together with those of a great number of law yers, merchants, bankers, brokers, physicians, college professors and theatrical managers. A grand total is being rapidly rolled up, and next week THE MIRROR will print all the names. Those desirous of adding their influence to prevent this horrible sacrilege, will find copies of the petition at the offices of the principal hotels, the leading newspapers, and THE MIRROR publication office, which they may sign. The fight is to be a bitter one. THE MIRROR is on the right side, and the one that will come off victorious. The present New York Board of Aldermen is a body that is reputed to be above and beyond corruption. They cannot disregard the protest of a representative body of our citizens. Below will be found a number of additional interviews with clergymen on the subject:

REV. DR. HENRY C. POTTER,

of Grace Church, when approached, said: "Of course I have no knowledge of Mr. Abbey's play. I have also no knowledge of the motives of Mr. Abbey in producing it. It is a pecuniary motive. I think it unfortunate that any one should make use of such a subject for such a purpose. If it is for purposes of edification or instruction, it seems to me unnecessary. It is impossible to separate the play at Ober-Ammergau from the conditions under which it is presented. In criticizing it you are bound to remember how it originated. In other words, you are bound to remember that there was a time in Germany when there were few books, and when most of the people could not read; and when the only vehicles of instruction were the living voice and pictures. Undoubtedly the design of the Passion Play was to represent to the minds of those to whom other sources of instruction were not available, the story of the life of Christ. All the miracle plays and sacred dramas, of whatever kind, are to be explained by that fact. They were ecclesiastical representations carried on under the auspices of the clergy. In Ober-Ammergau there is the additional and peculiar reason for them that the people undertook to give this representation as a kind of annual thanksgiving for deliverance from pestilence. Of course the reasons for such representations which existed two or three hundred years ago have ceased."

"But what is the situation at Ober-Ammergau? There you have a peasantry largely isolated from the outside world, and singularly unmodernized. No one who has been among them, as I have been repeatedly, could fail to observe that they have preserved in a remarkable degree the simplicity and devoutness which, in some respects, have been characteristic of other ages rather than our own. As represented by them, therefore, the Passion Play has a character quite its own. It is conducted under the direction of the parish priest, and as a single illustration of the spirit in which the whole is carried on, I may mention that the five hundred performers in it kneel together in silent prayer upon the stage at each repre-

sentation before the curtain rises. The people who take part in it undoubtedly regard themselves as somehow set apart for the sacred office, and the whole performance is pervaded with a singularly tender and elevated spirit. It is a religious act; and the training for it has consisted not merely in the dramatic education necessary to take part in the play, but also in the occupations and anticipations of the community for a whole lifetime. For instance, the best performers are wood carvers, and the subjects on which they are engaged are almost exclusively sacred subjects. Nobody who has talked to Mayer, who takes the part of the Christ at Ober-Ammergau, can fail to feel how saturated the man is with the spirit of his vocation. The spirit of the play I saw illustrated in the case of some boys quarrelling in the street on a Saturday afternoon. To them there came an older boy, who parted them with much feeling and said: 'Is this the way you prepare for tomorrow?' There are instances and illustrations of this point which might be mentioned almost without number."

"Can you hope to reproduce such a condition of things here? Without impugnig in the slightest degree the character or motives of the performers, is it likely that the subject will be treated by them in other than a purely professional spirit? And if it were, what is the probability that there will be found in the audience any such interest in the play as exists in Bavaria? Is there any necessity for the play? Are there not other and more suitable agencies for bringing the facts of the life of Christ to the attention of the people? Is it probable that the result of such a drama would be other than a source of pain to devout and reverent spectators, while it would tend to degrade the thought of the whole subject as it exists in the minds of others? These are the questions which, it seems to me, have to be asked and answered before we can have any warrant for undertaking to transplant an institution so peculiarly local as the Ober-Ammergau Passion Play to the atmosphere of New York. Old frescoes and carvings are seen best in old churches. It will be an unhappy day for religious art when we rudely tear them from their surroundings to attempt to transplant them to our shores."

"I am unable to see what need there is, in the great feast of amusements, for this particular sort of aliment. I can understand how both tragedy and comedy and even farce, may meet certain wants of the mind, but I cannot see anything in this intermixture of the venerable and horrible but what will appeal to the morbid sense of the crowd. I would about as soon get up a play to show how God made the world as to show how He redeemed it. Any other play or form of play takes up an idea or an emotion, and expounds and applies it. But we need no interpretation of the crucifixion of Christ that we have not already; and especially we have no need of one that appeals to idle curiosity, with the doubtful speculation that it may possibly promote veneration or joy or fear. I confess I cannot see any emotion or thought, one single phase, either of the heart or intellect, that is to be benefited by such an exhibition. I can understand how the assumption of the semi-divine in Christ by a man may place him in some attitude apparently above the human. But what is to be gained by it? We associate God with the great ends of the crucifixion at all times and in a peculiar phase of Divine expression. But this is not the sort of expression that is found on the stage. Take the play of King Lear, for instance. There, by means of scenery and mechanical contrivances, we see represented a tremendous storm. That is not so much an imitation of the work of God as it is a superficial picture of an external aspect of nature. But you cannot by the human countenance, voice or gestures, express the inner emotions and Divine imaginings as they exist in the breast of the Son of God. Therefore, such a performance is distasteful, because there is an attempt not only to penetrate the feelings of humanity, but to hold up to the eyes of men the impenetrable secrets of the Divine bosom by man's skill and for the mere gratification of man's curiosity. It seems to me that it is unhealthy. It must be a great shock to sensitive minds of a devout cast."

"I have no repulsive feelings toward the theatre as such. I am sorry to see the drama abused and made a means of pandering to the lower appetites of men. I should be very glad to see it purged of all offensive characteristics. I must say that men connected with the stage can scarcely expect any unreasonable prejudices to be removed or even slightly softened by anything so flagrantly offensive to the feelings and good taste of the better portion of the community. I believe the drama might be made a great intellectual teacher. If I go and see Lear or Hamlet, I can return home with the feeling that I have learned something about a hitherto unknown species of human character. I can go, when my mind is weary, to see a good comedy, in which innocent humor provokes harmless mirth. I can get rest and new strength from such mental relaxation. But I grieve to see any element introduced into the drama which is prejudicial to its interests. The presentation of the Passion Play is far worse; for it is making a recreation of the most sacred scenes that ever took place on earth. It is a foolish and even wicked attempt to represent the feelings and thoughts of God by His creatures."

AN OPINION FROM THE PULPIT.

Rev. Dr. C. N. Sims, of the Summerfield Methodist Episcopal Church, Brooklyn,

preached Sunday night on the Passion Play. After describing the scenes which the play would present, he said in conclusion:

The public is assured that only moral people will be chosen to do the acting. Two hundred men of exemplary character are called for by public advertisement, who will represent the Jewish rabble and Roman soldiers, who will not laugh or be noisy behind the scenes, and who will cry "Crucify him! crucify him!" at 25 or 50 cents a night. Great pains will be taken to preserve unusual order during the performance. No applause will be allowed. No return checks will be given at the door, and therefore the audience cannot go out for drinks between the acts. It is even suggested that while the play continues the statue of Shakespeare shall be removed from the front of the building, and the cross be erected in its place. We object to it because it makes merchandise in the markets of public entertainment of the agony and atonement of our Lord Jesus Christ. This is a Christian Nation. We use the Bible to give solemnity and binding force to judicial oaths; our laws protect the Christian Sabbath and its worship; our Christmas is a legal holiday, and our legal dates count from the birth of Christ. Nearly all our people are either professors of the Christian religion, or are in the fullest sympathy with its doctrines and sentiments.

The religious press should cry out against this great impiety. The great secular newspapers, which are so potent in forming public opinion, should denounce it in the interest of the general religious sentiment of the people. The pulpit should lift up its voice against it. Christian people should everywhere discourage it. Respectable theatre-goers should avoid it as they would the haunts of profanity and blasphemy.

PRESS COMMENTS.

[The Church Union.]

"We could scarcely credit the rumor when first bruited that any theatrical manager would seriously propose the production of the Passion Play in New York. But it appears that such was the fact. The New York MIRROR, the accredited organ of the theatrical managers, vigorously opposed the desecration of this most sacred subject, and took great pains to ascertain the feelings of the leading clergymen of all denominations on the subject, and they with united voice utterly condemn the idea. Roman Catholic, Episcopal, the Church of Greece and Russia, Unitarian, Reformed Dutch, Presbyterian and Lutheran, and a score of others, the custodians in whose trust is placed the care of the public morals, all pronounce it a desecration. 'On no other recent subject of dispute,' says THE MIRROR, 'have these men of widely different creeds agreed so thoroughly. There is yet to be found one dissenting voice.' We are glad to see this general denunciation of the project, and it is to be hoped that it will have the effect of inducing the manager to abandon all further attempts to force the play upon a respectable, God-honoring society. The Passion Play, as performed once in a decade by the simple peasants in the Bavarian mountains—a company of reverential enthusiastic religious devotees (much as we may condemn even that)—is a very different affair to the same play in New York. Ober-Ammergau and New York differ as much in social and religious relations as they do in geographical distance. What was religious enthusiasm in Ober-Ammergau, would be dollars and cents in New York. But outside the religious-minded portion of this community there is a strong feeling antagonistic to any desecration of the subject of religious belief of their fellow-citizens, and there are thousands who will rush to see and encourage an unscrupulous Bernhard, who would be indignant at the attempt to dramatize the sufferings of the Saviour of mankind as a pecuniary speculation."

[The Church Monthly.]

Theatre-going is not in very good repute among good Christian people generally. Some have thought it ought to be, and have tried to make it so. But no one that we have ever heard of ever supposed that an immoral play could be fit for decent, to say nothing of religious, people to attend. Under the same head of undignified or virtuous people should be classed blasphemous plays, or plays where the most reverent feelings of the devout are shocked—such, for example, would be the Ober-Ammergau Passion Play, if performed under the conditions of ordinary plays. The only palliation ever offered for the Passion Play, was, that it was entered into religiously by a simple unworldly, and thoroughly devout people, and not for gain. Take these conditions away and we may well be shocked for the spiritual condition of those who claim to be Christian people, and yet could be guilty of being present at a representation. We are glad to perceive that THE NEW YORK MIRROR, "a reflex of the dramatic events of the week," is earnestly engaged in the endeavor to prevent, if possible, the production of this play as "an evil endangering the welfare of the profession and the drama." It says that if the manager who has undertaken this work "persists in his intention, legislation will be brought to bear that will result in the passage of a special law preventing the shocking and repulsive exhibition from taking place."

[New York Herald.]

The objections set forth by the Herald recently to the proposed performance of the Passion Play meet general acceptance from all classes. The effect of this performance in California should not be lost sight of in New York. In 1879, in San Francisco, it was announced that there would be given, at the Grand Opera House, the spectacular drama The Passion of our Lord. The people of San Francisco are not prudish, but the mere announcement aroused such a storm of condemnation that the Supervisors passed an ordinance forbidding "any person to exhibit or take part in any theatre, or in any place where money is charged for admittance, in any play, performance or representation displaying, or tending to display, the life and death of Jesus Christ." The principal actor, who personated Our Saviour, was arrested for violation of this ordinance and sentenced to pay a fine of fifty dollars or to undergo a twenty-five days' imprisonment.

This is the same play we are to have in New York and the same actor will personate Our Saviour. We certainly think that if the public does not make itself felt the authorities should interfere. There is no parallel

between the Passion Play as proposed in New York, and the Passion Play from which it is copied in Germany, Austria and Spain. In Catholic countries, where the people are, almost without exception, members of the same faith, where they live humble lives, their hearts deeply imbued with their religion, the "Passion Play" is a devotional performance. The actors go to it with a spirit of piety as to a religious duty. People accept it as strengthening their faith. But in New York this sacred legend is to be put upon the boards of an ordinary theatre, the character of Our Saviour is to be performed by a man who would just as soon play Toodles or Robert Macaire, or vary the sacred scenes by some song and dance business. It is a matter of money as much as a negro minstrel show. There is no sentiment attending it. The actors who play for money. The people who go to be amused. Possibly not one in a hundred of the audience would be attracted by the least feeling of devotion.

Now, whatever our religious opinions may be—and, of course, there are all opinions in New York—there can, we think, be but one feeling in the minds of all people—a feeling of respect and love for the sacred legend of Christian faith, and for that Holy Being whose life for eighteen centuries has been the embodiment of Christian civilization. If the proposal to perform the "Passion Play" is not abandoned in obedience to this feeling, the authorities, as the representatives of public opinion, would do well to interfere.

[New York Tribune.]

The scheme to represent the Passion Play at Booth's theatre is looked on with great disfavor by the clergymen of New York. Tribune reporters have talked about the matter with the Rev. Drs. Henry C. Potter, John Hall, Thomas Armitage, J. P. Newman, H. W. Bellows, and Edward McGlynn and the Rev. Robert Collyer. All are strongly opposed to the play, and they give their reasons for their opposition in a temperate, but impressive and forcible manner. The feeling on the subject in the Episcopal, Presbyterian, Baptist, Methodist, Unitarian, and Roman Catholic Churches of this city is indicated by these interviews, and it seems plain that if the purpose to present the play is carried out, it will be in the face of a strong public sentiment.

LETTERS TO THE EDITOR.

Will you hear this letter with attention? As we would hear an oracle.

—LOVE'S LABOR'S LOST.

THE FIRST SINCERE AND CORRECT CRITICISM. EAST ORANGE, N. J., Nov. 11, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Certainly the first sincere, and, as I think, the first correct criticism of the acting of Mlle. Bernhardt at Booth's Theatre, on Monday night, appears in THE MIRROR of this week. Willie Winter was doubtless exhilarated by Mr. Abbey's wine, just as the London critics of Booth's were warmed by Irving's Lyceum dinners, when Bernhardt's acting led him to losing in Tuesday's Tribune of "strains of distant music" and "the rustling of the leaves in fragrant summer nights." Mr. Winter's song is but a sample of the glowing strains of adulation which the critics of the other city dailies poured forth Tuesday morning.

I went to see the French actress without a particle of prejudice against her; indeed, when my friends were disposed to make light of her name, I had defended her: I anticipated a second Rachel.

Rachel was said to remind one of a panther. Bernhardt is also feline, but this time it is the cat that is suggested. As you say, her voice is beautiful—it is penetrating and musical, although in passages of great passion it falls upon the ear like the cry of a wild beast, and beside it, it has not the true ring of tragedy; it does not bespeak the soul of a great and noble woman—as, for example, Neilson's voice did.

In a French actress one expects a great deal of manner, but not such affectation as was apparent in Bernhardt. The plaudits of the audience apparently sovercame her that it was impossible for her to keep her balance; her pretended efforts to preserve her equilibrium were simply ludicrous.

Until Monday night, I was not aware how much personal appearance has to do with an actor's success. That grand thoughts and actions are most effective when expressed by an actor of noble presence and beautiful features, I was then convinced.

I want to also say something about Bernhardt's rendering of the tender passages of the play. It retained me of the talk that soft-hearted women sometimes address to young babies—it was baby talk in fact.

CONCERNING CHARLES DE GARMO.

HER MAJESTY'S THEATRE, HAYMARKET, London, England, Nov. 1, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Having been informed that a person calling himself Charles De Garmo, has lately left England for America, with the professed intention of misrepresenting himself as being (or having been) connected with the business department of Haverly's American

Mastodon Minstrels in Europe; and in order to prevent your being imposed upon, we desire to respectfully inform you that he is not now and never has been invested with the slightest authority. The only possible semblance is the unfortunate fact that he was for a short time employed as a canvasser for an advertising medium, from which position he was discharged for exceeding his duties and grossly misrepresenting to patrons. All letters or other documents purporting to establish a connection with Haverly's Enterprise, or The Mastodon Minstrels in Europe or America, have been obtained by fraudulent means. Respectfully,

WILLIAM FOOTE, Manager Haverly's Minstrels;

CHARLES FROHMAN, Treasurer.

Boston, Nov. 16, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Our Western office reports a paragraph in your paper to the effect that our Arabs failed to please in Mr. Heath's entertainment course, in Lynn, Mass., and that he had to apologize to the audience. We have not seen the paragraph; but if true, will you please correct the statement in your next issue. The Arabs did not appear in Mr. Heath's course, but under the management of Mr. J. F. Rock, to one of the largest audiences and largest door sales ever in Music Hall. The

entertainment was such a success that Mr. Rock has since engaged them for another city. At Philadelphia Academy of Music, Mr. Page sold over \$700 worth of evening tickets, and the house was packed same everywhere. Yours truly,

REDPATH LYCEUM BUREAU.

AMONG THE MUSICIANS.

The Donaldi-Rummel Concert takes place at Steinway Hall on Friday the 19th. Mme. Donaldi, soprano, Marie Schelle, mezzo-soprano; Miss Roderick, contralto; Signor Bellari, tenor; Signor Castelli, bass; Leopold Lichtenberg, violinist, and the renowned Levy, are the artists to appear. The orchestra will be conducted by W. G. Dietrich. The second concert by this new combination is on Saturday evening at the same hall.

A new Gavotte Heartcase, composed by Cholmeley Jones and scored by Mr. Dietrich, was performed Wednesday for the first time at the Metropolitan Concert Hall.

On Friday, there is to be an exhibition of a new organ, at the Refuge Chapel, on Randall's Island. R. H. Warren, the well known organist, will play several selections.

The second Anna Bock piano recital takes place to-day, Nov. 18, at Steinway Hall.

Joseffy is to play at the various Saalfeld concerts in New York during the season. The Herr has written a paraphrase on Gilmore's Columbia.

The twentieth concert of the New York Choral Union will be given this evening (Nov. 18) at Lyric Hall. The St. Elmo Glee Club take part. Cecilia Tagliabue is the pianist.

Herr Georg Henschel, the baritone, proposes to give during the coming winter a series of eight ballad recitals. He will be assisted by Lillian Bailey.

Professor Carter, of the Cincinnati College of Music, will shortly deliver a lecture in New York on Temperament of the Musical Scale.

Rud Bial's fifth Wagner concert, called out a large audience.

The first of the Wilhelmj concerts at Kostet and Bial's, takes place Dec. 5.

On Sunday, several members of the Mapleson Opera company, will take part in a concert on behalf of St. Terese's church.

The next of the popular series of Saalfeld Concerts, takes place at Steinway Hall on the 22d. Ravelli, Galassi, Bellocca, and Mrs. Swift are announced, in a brilliant programme.

On Friday, the 19th, Mlle. Rionda, soprano, makes her first appearance in America, at a concert in Chickering Hall.

P. S. Gilmore is to give a vocal, instrumental and promenade concert, every Saturday at the Armory of the 22d regiment.

The Gilmore concerts are for the purpose of raising funds to purchase uniforms for the members of Gilmore's band.

Arbuckle, the cornet virtuoso and leader of the 9th regiment band, was presented with a superb silver and gold cornet last Saturday, at the American Institute. The instrument is very handsome. Several musicians assisted at the presentation.

Mme. Louisa Cappiani, has returned from the West, where she has been singing with great success.

The first concert of the Oratorio Society, at which Mendelssohn's Elijah will be given, will take place at Steinway Hall on the 27th. The solo parts are: Soprano, Mrs. M. L. Swift and Miss Anna P. Sanger; contralto, Miss Anna Drasil and Mrs. M. Jonas; tenor, Mr. George Simpson; baritone, Herr Georg Henschel. The orchestra will be that of the Symphony Society, under the direction of Dr. Damrosch.

DRIFTWOOD.

Who, after this, will say that the Englishman is entirely cold? It seems that he can sometimes shed a tear and even blubber. Edmund Yates says: "William and Susan" is at any rate an affecting piece. It was a sight to see the audience crying at St. James' Theatre last Saturday night. At one time the whole house seemed convulsed with sobs. One colossal friend of mine, a stalwart warrior, too, as well as clever painter, after many struggles, gave it up as a bad job and fairly howled. He must have spoiled his handkerchief, which was reduced to a wet rag."

An effort is to be made in Paris to abolish the claque in theaters. The claque is composed of a number of men, organized and paid by either manager or actor, to occupy a row or two of seats in the third tier or gallery, who, at a given signal, applaud by clapping of hands, and do it in a way—being carefully drilled—to produce a decided effect. But it is said the claque is prejudicial to actors, for an audience will repress its desire to manifest its pleasure for fear of being taken as part of the claque, so that meritorious actors do not really get the applause they deserve, while there is lacking the enthusiasm of spontaneity in that which they do get.

The claque system has never been successful in England or this country, perhaps because managers do not encourage it. It involves a good deal of expense, and soon comes to be understood. It would go for nothing in this country, however loud the applause might be, were it known that the noise was paid for. The nearest we have come to the claque system is in the tributes of bouquets and baskets of flowers thrown or placed upon the stage, and which are not always the gifts of admirers. They are frequently paid for by managers and agents, who work up the business, and sometimes actors and singers are suspected of providing these floral tributes themselves.

It is better, however, for actors to leave to audiences the methods in which they will manifest their pleasure and delight, though the applause may not always come in at the point expected, and they may lack method in its manifestation. And so of floral and other tributes to meritorious acting and singing. Our people are not wanting in this element of enthusiasm. American audiences are as impressive as those of Paris or any other country, and easily moved to laughter and tears. Indeed, it is sometimes surprising to see upon how little provocation they will break out into roars of laughter, and how a very small display of pathos will bring on the melting mood.

MANAGERS OF AMERICA,
Enlarge Your Halls, Strengthen Your Walls,
DOUBLE YOUR SEATING CAPACITY,
FOR THE LATEST AND BEST AMUSEMENT ENTERPRISE,

HAVERLY'S New Mastodon Minstrels

J. H. HAVERLY, - - - Proprietor. | J. H. MACK, - - - Manager.
TRAVELS IN AMERICA ONLY.

THE MOST REFINED AND COMPLETE ORGANIZATION ON THIS CONTINENT.

ORGANIZED TO ELEVATE MINSTRELRY, GIVING A BRILLIANT PROGRAMME OF NEW AND SENSATIONAL FEATURES.

SURPASSING ALL PREVIOUS EFFORTS.

Over Half a Hundred Performers in All.
40 FAMOUS ARTISTS IN THE FIRST-PART 40
BRILLIANT TRANSFORMATION-SCENE IN THE FIRST-PART.
PLATFORMS RICHLY CARPETED IN THE FIRST-PART.
TAPESTRIES OF THE LATEST PARISIAN DESIGNS IN THE FIRST-PART.

MR. FRED WILSON,

Direct from London, England, where for the past five years he has been winning the highest encomiums from both Press and Public, will hold the position of AMUSEMENT DIRECTOR, and produce new features and novelties in rapid succession.

THE NOTERIC COTERIE.

Prides of Ethiopian Comedy.

10---MIRTH-PROVOKING ENDMEN---10

FRANK CUSHMAN, CHARLES REYNOLDS, HARRY ARMSTRONG, BILLY ARNOLD, ALF. LAWTON, CHARLES WILSON, LEW SIMMONS, A. J. TALBOTT, HARRY WOODSON, EMILE AIMES.

The Best of Comic Songs, The Best of Wit and Humor.

THE ACROBATIC CLOGGISTS!

12---STARS OF STARS---12

Led by CHARLES QUEEN, Champion of the World.

JOHN FLYNN, FRANK PEASLEY, THOMAS VANETTA, AMOS ARNOLD, FRANK ARNOLD, JOHN RUSSELL, JOHN CRIMMINS, STEVE CRIMMINS, M. CRIMMINS, ED. SYLVESTER, D. MAURETTAS, JAMES MULLEN.

An Acrobatic Terpichorean Achievement, constructed by MR. WILLIAM ARNOLD, and composing the time and tune of this most Exquisite Dance, with the Power and Daring of a Thrice-started Champion Acrobatic Performance.

12---Great Song-and-Dance Artists---12

GIVING EVERY VARIETY OF THIS FAVORITE SPECIALTY,

FROM THE NEAT TO THE GROTESQUE,
A COMPANION TO THE GRAND CLOG FEATURE, AND UNEQUALLED ON THE MINSTREL STAGE.

The Happiest Blending of Harmony and Humor,
THE CREAM OF MIRTH, THE IDEAL OF PATHOS.

8---PREMIER VOCALISTS---8

CARLOS FLORENTINE, WALTER THORNTON, ED. HARLEY, H. WILLIAMS, F. B. MALCOM, C. BASSETT, H. LEE, C. M. WILSON.

The Phenomenon of Minstrelry, culled from the TALENT of Europe and America, to render with proper effect the Latest Ballads, Quartets, and Operatic Selections, supported by a Chorus of Twelve Well-trained Voices.

THE BLACK TROUBADOURS,

SANFORD AND WILSON,

IN THEIR OWN ORIGINAL ACTS.

5 INSTRUMENTAL COMICS 5

HARRY ROBINSON, SAM DEARIN, JOS. KELLY, THEO. SMITH, ERNEST OHLMER,

All on the stage at one time, introducing their novel and peculiar inventions, eccentricities, enriched with beautiful strains of music.

New Mastodon Orchestra,

16 IN NUMBER, 16 IN NUMBER, 16

Largest, Most Complete and Effective Combination of Solo instrumentalists with any Minstrel Organization in the World.

PROF. J. M. COLTON, Musical Director

NEW MASTODON SILVER CORNET BAND.

22 STRONG, 22 STRONG, 22.

Solo-cornettists, SAM L. YEAGER and JOHN CRESSVILLE, Solo-cornettists.

12 IN THE DRUM CORPS, 12.

THE FINEST AND MOST ELABORATE LITHOGRAPH, POSTER, CIRCULAR, PROGRAMME AND DODGER PRINTING ON THE FACE OF THE GLOBE.

EXECUTIVE DEPARTMENT:

J. H. HAVERLY, Proprietor
J. H. MACK, Manager
FRED WILSON, Stage manager
H. ROBINSON, Assistant manager
J. M. COLTON, Leader of Orchestra
J. RUSSELL, Costumer
HARRY ARMSTRONG, Drum major
E. FAY, Master of Baggage

ADVANCE CORPS:

W. H. STRICKLAND, General Agent
GEO. ROBINSON, Assistant agent

The elegant uniforms and costumes are from WARD & DAVIS, Palmer House, Chicago.
The superb carpets, tapestries, and stage settings, from FIELD, LEITER & CO., Chicago.
Poster, programme and circular printing, from THE NATIONAL PRINTING CO., Chicago.
Lithographs, from STROBRIDGE & CO., Cincinnati, O.
ROUTE: Detroit, Mich., Nov. 15, 18; Ypsilanti, Nov. 17; East Saginaw, Nov. 18; Bay City, Nov. 19; Grand Rapids, Nov. 20. Permanent address, J. H. MACK, Haverly's Theatre, Chicago.

C. R. GARDINER,

ADVISORY MANAGER,
AMUSEMENT BROKER

AND

Manager's Agent,

12 UNION SQUARE,

NEW YORK.

Office hours, 9 A. M. to 6 P. M. Consultation fees according to time occupied and results accomplished.

Reading plays, \$10 each, which includes advice as to the best manner of disposing of the same—whether they are fit for the stage or the waste basket, or for the consideration of managers and stars.

I REPRESENT THE

LEADING THEATRES

IN EVERY IMPORTANT CITY OF AMERICA.

I REPRESENT SEVERAL OF THE

LEADING ATTRACTIONS

NOW BEFORE THE AMERICAN PUBLIC.

I REPRESENT THE GREATEST

AMUSEMENT MANAGERS

THROUGHOUT THIS COUNTRY.

I HAVE CONNECTED WITH MY OFFICE

A DRAMATIC AGENCY

ON A LARGE SCALE.

I AM DIRECTLY CONNECTED WITH

GRAHAME & AMBRIDGE,

20 King Street, Covent Garden,
LONDON,

THE MOST IMPORTANT AMUSEMENT AGENCY IN THE WORLD.

AGENT FOR SEVERAL LEADING

DRAMATIC AUTHORS

FOR THE RIGHT TO PRODUCE THEIR PIECES.

IN FACT IT IS A GENERAL

INFORMATION BUREAU

FORTHOSE INTERESTED IN AMUSEMENTS.

Managers Wanting Attractions,

or Attractions Wanting Managers,

Address

C. R. GARDINER,
12 Union Square, N. Y.

"As exhilarating as a breath of mountain air,
As sparkling as champagne!"

**WM. C. MITCHELL'S
Pleasure Party**
In the Romantic and Musical Comedy,

OUR GOBLINS

OR, FUN ON THE RHINE.
Also the new and original musical extravaganza in two acts,

OUR GOBLINS AT HOME.

Both written by the well-known comedian

and author, MR. WILLIAM GILL.

With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter tableaux, entitled

The Bold, Bad Man of Hoboken;

or, The Gypsy, the Tar, the Orphan and the Mysterious Indian.

Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Gobblins.

Just concluded a most successful season of two weeks at the CHESTNUT STREET THEATRE, PHILADELPHIA.

The New York Triumph Endorsed by the Quaker City.

"The greatest hit of the season."—N. Y. HERALD, June 15

"The burlesque has the merit of being pure in intention, full of action, original in construction, and overflowing with perpetual merriment."—PHILA. ITEM, Sept. 5.

W. C. MITCHELL,

Proprietor and Manager.

Permanent address, Sinclair House,

Eight street and Broadway, New York.

J. K. BUCKLE, Business Agent.

\$72 a week, \$12 a day at home easily made?

Costly outfit free. Address

TRUE & CO., Augusta, Maine.

\$66 a week in your own town. Terms and

outfit free. Address

H. HALLITT & Co., Portland, Maine.

SEASON OF 1880-81.

THE YOUNG AMERICAN HAMLET.

FREDERICK PAULDING,

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION SQUARE THEATRE and received the ENDORSEMENT OF THE NEW YORK PRESS.

HE WILL COMMENCE HIS SEASON EARLY IN DECEMBER,

SUPPORTED BY A

SPECIALLY SELECTED COMPANY

Repertoire:

HAMLET, FOOL'S REVENGE, MERCHANT OF VENICE, LADY OF LYONS, ROMEO AND JULIUS, and his latest New York success,

Fabiole; Or, The Love of his Life.

Also an adaptation from the French by WM. SEYMOUR, of the Boston Museum, entitled SALVIATI; OR, THE SILENT MAN.

Address all business communications,

HARRY C. SMART, Acting Manager.

C. R. GARDINER, 12 Union Square.

DECIDED SUCCESS.

THE BEAUTIFUL AND TALENTED YOUNG ENGLISH ACTRESS,

MISS AGNES LEONARD,

SUPPORTED BY

FRANK M. CHAPMAN'S

Superior Dramatic Company, composed of the following prominent artists:

MR. FRANK WESTON, MR. EDWIN VARREY, MR. C. T. NICHOLS,
MR. CHAS. J. FYFFE, MR. RALPH DELMORE, MR. OLIVER WREN,
MR. G. T. ULMER, LIZZIE MAY ULMER, MRS. J. W. BRUTONE,
MR. W. H. HAMILTON, MR. E. C. COYLE and MR. W. H. TUTTLE.

In the Original Romantic Drama, in Four Acts, by W. E. FITZGERALD, entitled

WOMAN'S FAITH.

FRANK W. CHAPMAN, Sole Manager | F. W. WOOLCOTT, Business Manager

The Harrisons in Photos.

ROUTE: Cleveland, 18th, 19th, 20th; Erie, Pa., 22d; Buffalo, 23d, 24th, 25th.

BY B. E. WOOLF.

MARTIN W. HANLEY, Manager.

Macauley's Theatre

LOUISVILLE,

KENTUCKY,

SEASON 1880-81.

Address

JOHN T. MACAULEY,

Sole Lessee and Manager.

ACADEMY OF MUSIC,

MILWAUKEE,

WISCONSIN.

The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.

Ten modes of egress. Capacity 1,800.

Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class combinations ONLY. Will either rent or share.

Address,

HARRY DEAKIN,

Lessee and Manager.

Mercantile Hall,

ALTON, ILL.

Population of city, 18,000, on Chicago and

Alton R. R. 1 and St. Louis R. R. and St.

Louis and Kansas City R. R. Amusements

well patronized; first-class troupes always get

crowded houses. Hall first-class in every re-

spect, with good ventilation, scenery and

dressing rooms. Seating capacity 600. For

particulars apply to

LEWIS & DETRICH,

Alton Ill.

POPE'S THEATRE,

ST. LOUIS.

SEATING CAPACITY, 1,720.

STANDING ROOM, 650.

The largest, most elegant and best located house in the city.

Managers of Combinations desiring dates

will please address

CHARLES POPE,

Station M., New York City.

OWENS' ACADEMY OF MUSIC

CHARLESTON, S. C.

ENTIRELY REFITTED WITH PATENT PERFOR-

ATED FOLDING-SEAT CHAIRS AND

PATENT HAT-RESTS

The handsomest and most complete theatre

south of Washington. Possesses all the

modern improvements, and well stocked with

scenery, and all appurtenances of a FIRST-

CLASS THEATRE.

Business communications must be addressed

to

J. M. BARRON, Manager,

Charleston, S. C.

POWERS' OPERA HOUSE.

GRAND RAPIDS, MICH.

Complete in all its appointments; large and

comfortable stage, with full stock of scenery.

Seating capacity, 1,400. Located in the most

enterprising manufacturing city in the West;

accessible by six lines of railroad, making it

the most desirable show town in the State.

Open for engagements to first class attrac-

tions, on sharing or rental terms. Address

all communications to the Manager, as above.

ENGLISH'S

New Opera House,

INDIANAPOLIS, INDIANA.

WILL E. ENGLISH, Proprietor and Manager.

This grand building now in course of erec-

tion, in the centre of the city, will be com-

pleted by September 27th, in magnificent

style, and will be by far the finest theatre in

Indiana, and one of the finest in the United

States. It will be on the ground floor, with

elegant retiring-rooms, spacious lobbies and

promenades, twelve proscenium boxes, four-

teen elegant dressing-rooms, six wide exits

on all sides of the auditorium, with comfort-

able seats for 1,800 people, and all the most

modern and perfect stage appointments and

improvements.

Managers of first-class combinations only,

address as above.

ANOTHER VICTORY

for America's old favorites, MESSRS.

Baker & Farron.

Having played all the leading cities of the

old and new worlds to a

SUCCESSION OF CROWDED HOUSES,

are now playing a return visit to Edinburgh,

Scotland, and turning people away nightly.

Will return to America in December, 1880, play

a few weeks and return to England for another

tour in 1881. Address all business communi-

cations to

JNO. B. ROGERS,

American Exchange, 449 Strand, London.

LIVERPOOL, ENGLAND, NOV. 8 TO 13.

Tabor Opera House,

LEADVILLE, COL.,

A. T. WELLS, JR., Treasurer

P. O. Box 1,800.

NOW OPEN FOR DATES.

Will rent the house or play combinations upon

shares.

SEATING CAPACITY, 800.

LIGHTED BY GAS.

PATENT FOLDING CHAIRS.

FINE SCENERY.

Address all communications as above.

NEW ORLEANS, LA. SEASON OF 1880-81.</

A. M. PALMER'S False Friend Combination.

FREDERICK DE BELLEVILLE,
J. J. SULLIVAN,
GEORGE F. DEVERE,
HART CONWAY,
JOHN WILSON,
E. L. DAVENPORT,
ALFRED BECKS,

MISS ELEANOR CAREY,
MISS KATE DENIN,
MISS ALICE BROOKS,
MISS NELLIE MORANT,
MISS NELLIE MORTIMER,
SARA LASCELLES,
JOSEPH H. SMITH,

PLAYING
THE GREATEST SUCCESS OF LAST SEASON,
EDGAR FAWCETT'S REMARKABLE DRAMA,

A FALSE FRIEND,

And A. R. CAZAURAN'S adaption of

Daniel Rochat,

The present success, the most instantaneous and pronounced the
NEW YORK STAGE HAS EVER KNOWN.

Exactly as costumed and played at A. M. PALMER'S UNION SQUARE THEATRE, N. Y.
W. E. PALMER, Manager; MARCUS R. MAYER, Business Manager.

For dates after Christmas apply to

C. R. GARDINER, 12 Union Square.

Nov. 1, NOVELTY THEATRE, Williamsburgh; Nov. 8, HAVERLY'S THEATRE, Brooklyn; Nov. 15, GRAND OPERA HOUSE, Cincinnati.

WILLIAM J. SCANLAN, THE IRISH COMEDIAN,

Having retired from the Minnie Palmer company, will soon travel with his own company in his new play,

TONY O'DOWD,

Written especially for him by FRANK ROGERS. Mr. Scanlan has a number of new and original songs which he will introduce in his new play. Managers please address, FRANK ROGERS, Union Place Hotel, Union Square and 14th street, New York.

Miss
Sara von Leer

In Ed. COLEMAN'S intense emotional play,

A NEW GODIVA.

THOS. C. LOMBARD, Manager,
124 Fifth Avenue, N. Y. City.

Kiralfy Bros.

NEW AND BRILLIANT PRODUCTION,

AROUND

THE

WORLD

IN EIGHTY DAYS,

WITH THEIR GRAND COMBINATION

NOW AT

Chestnut St. Opera House,

PHILADELPHIA.

THIRD SUCCESSFUL SEASON.

THE JOLLY PATHFINDERS.

Scraps! Scraps!! Scraps!!!

A UNIVERSAL SUCCESS EVERYWHERE.

Open dates,

FEBRUARY 7th, MARCH 28th, AND

APRIL 4th AND 18th.

RENTFROW & HUNTING, Proprietors

Managers of first class theatres address

J. N. RENTFROW,

257 East Bridge street, GRAND RAPIDS, Mich.

WANTED.—Leader for Violin or Piano;

must arrange; one that can lead on both instruments preferred.

WANTED.

STRONG ATTRACTIONS FOR THE HOLIDAYS AT

TAYLOR OPERA HOUSE,

Trenton, N. J.

None but first-class attractions need address

JOHN TAYLOR, Manager.

MANAGERS AND AGENTS!

Your attention is called to the

Chicago and Alton

RAILROAD.

The New Short Line between

CHICAGO, ST. LOUIS AND KANSAS CITY,

and Splendid Show Towns along the Line.

For particulars address,

JAMES CHARLTON,

General Passenger Agent,

W. E. HOYT, Chicago, Ill.
200 Broadway, New York.

John T. Raymond,

TOUR OF 1880-81,

COMMENCED

AT

POPE'S THEATRE,

Winona, 18th; Red Wing, 19th; Stillwater, 20th.

HORACE MCVICKER,

Acting Manager.

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

MISS FANNY REEVES

AND

E. A. McDOWELL,

Address 148 West 25th st.

RICHARD FOOTE,

TRACEDIAN,

Dramatic Instruction to Ladies and Gentlemen. Public and Parlor Readings given.

333 WEST 23D STREET,

NEW YORK,

N. Y.

MR. NEIL BURGESS,

in his original creation of

Widow Bedott

Supported by his own company with

MR. GEORGE STODDART

—AS—

ELDER SHADRACH SNIFFLES.

GEO. STODDART, Manager.

Address C. R. GARDINER,

12 Union Square.

VAL VOSE.

Most famous and modern Ventriloquist in the world. Now performing to crowded houses at the Grand Opera House, New York, in conjunction with the only Herrmann.—(Baltimore American.)

VAL VOSE

is undoubtedly the greatest living Ventriloquist.

Belle D. Melville,

ESTHER ECCLES AND VIOLET MELROSE.

W. A. Whitecar,

GEO D'ALROY AND CHAS. MIDDLEWICK.

Mackay-Sylvester Co.

Edwin Booth.

ABROAD.

Letters may be addressed care New York Mirror.

Miss Ada Dvas.

LEDGEWOOD,

NORWALK, CONN.

MISS

Clara Morris,

ALIXE,

PARK THEATRE, OCTOBER 26.

FANNY
DAVENPORT

AN

American Girl.

Dramatic hit of the season.—N. Y. Herald.

EN ROUTE.

Miss
Rose Coghlan.

WALLACK'S THEATRE,

Season 1880-81.

Address NEW YORK MIRROR.

Miss
Marion
Booth.

ANNIE
GRAHAM
CO.

EN ROUTE.

FRANK L. GARDNER,

Manager.

D. H. HARKINS.

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

HAVERLY'S ENTERPRISES.

HAVERLY'S Fifth Avenue Theatre, N. Y.
HAVERLY'S Niblo's Garden Theatre, N. Y.
HAVERLY'S 14th Street Theatre, N. Y.
HAVERLY'S Theatre, Brooklyn.
HAVERLY'S Theatre, Chicago, Ill.
HAVERLY'S United Mastodon Minstrels, London, Eng.
HAVERLY'S Widow Bedott Comedy Co., travelling.

HAVERLY'S Genuine Colored Minstrels, travelling.
HAVERLY'S New Mastodon Minstrels, travelling.
HAVERLY'S Mining Exchange, Chicago.
HAVERLY'S Invincible Milling and Mining Co., Rosita, Col.
HAVERLY'S Golden Group Milling and Mining Co., San Miguel, Col.

Also Controlling at all times a large additional number of leading Attractions, and always ready to negotiate with Grand Opera, Stars (with or without Company), Combinations and Amusement Enterprises generally.

LOCATED IN LONDON.

THE BIGGEST AND BEST IN THE WORLD.

HAVERLY'S AMERICAN
United Mastodon Minstrels.

J. H. HAVERLY, Proprietor.

WILLIAM FOOTE, Manager.

NOW PERFORMING AT

HER MAJESTY'S THEATRE,

LONDON, ENGLAND,

The Largest Theatre in the Largest City of the World.

THE RECORD OF THE PAST A GUARANTEE OF THE FUTURE.

LIKE A TORRENT, THE SURGING POPULACE POURED INTO

HAVERLY'S THEATRE, CHICAGO,

THE PAST WEEK, TO WITNESS THE GREAT ATTRACTORS,

HAVERLY'S GENUINE COLORED MINSTRELS.

Conceded by all in their line to be first in the field of

NATURE'S OWN MINSTRELSY.

NOW ON THEIR JOYFUL JOURNEY THROUGHOUT THE LAND.

THEY CROWD THE LARGEST THEATRES.

HAVERLY'S WIDOW BEDOTT
COMEDY COMPANY.

J. H. HAVERLY, Proprietor; C. E. BLANCHETT, Manager

"If success is measured by a steady increase of business—that which nightly flocks to the Grand Opera House—then HAVERLY'S WIDOW BEDOTT COMPANY is certainly a success."—(St. Louis Republican.)

"Mr. CHAS. BISHOP is a merry comedian and gets lots of fun out of the action. Mr. JAS. O. BARROWS, the young California comedian, shares equally with Bishop as the scheming Elder, and they nightly divide the honors of being called before the curtain. The company is a good one, all characters being enacted with spirit. The medley duet between FRED and DOTTY, introduced last night for the first time, received several encores."—(St. Louis Globe Democrat, Monday evening, Nov. 1—night before election.)

Political Pow-wows, Street Parades, Public speaking, etc., etc., had not the slightest effect on our business. Read: "HAVERLY'S WIDOW BEDOTT CO. opened last evening to the largest house of the season. Stand'g room was at a premium long before the rise of the curtain."—(Little Rock Daily (Ark.) Gazette, Tuesday, Nov. 2.)

SEASON OF 1880-81.

THE RIVE-KING
Grand Concerts.

FRANK H. KING, Manager.

A COMPLETE ENSEMBLE OF LYRIC STARS.

SIGNORA LAURA BELLINI,

PRIMA-DONNA SOPRANO—Her First Appearance in America. Past Eight Years in Italy.

MISS EMMA E. MABELLA,

CONTRALTO—Her First Appearance.

MR. GEORGE H. BRODERICK,

BASSO CANTANTE—From "Her Majesty's Opera," London, and New York.

MR. FERDINAND DULCKEN,

THE CELEBRATED COMPOSER AND PIANIST, MUSICAL DIRECTOR.

HERR REINHARD RICHTER,

VIOLIN-VIRTUOSO—Concert-Meister "Imperial Opera" St. Petersburg. His First appearance in America, And

MADAME JULIA RIVE-KING,

America's Great Pianist.

Managers desiring dates will please address,

FRANK H. KING, Steinway Hall, N. Y.

UNQUALIFIED SUCCESS

OF

MR. GEORGE HOLLAND

AND

OUR GENTLEMEN FRIENDS

AT THE

STANDARD THEATRE, NEW YORK

ROUTE:

Bradford, Pa. Nov. 13
Jamestown, N. Y. " 19
Erie, Pa. " 20
Titusville, " 22
Greenville, " 23
Newcastle, " 24
Youngstown, O. " 25

VAN NISS HOUSE, BURLINGTON VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. P. C. DARRER, O. B. FERGUSON, Proprietors.